

# Vogue



PARIS IMPORTATIONS  
NEW YORK DESIGNS  
OCTOBER 1, 1935  
PRICE 35 CENTS

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AN ABSORBING  
TOWEL YARN  
SPUN BY

RAYON



MONOGRAMS BY H. H. MACY & CO.



MAYBE you've met spun rayon ere now—it's this year's fabric first, woven or knitted. Now we've snatched up just enough of this new, very soft, extra-thirsty yarn to give an entirely new look and feel to our fine cotton towels.

The addition of spun rayon gives a dull sheen, or glow, almost a damask effect to the towel's texture. Especially grand, we think, in a wide stripe weave (reversed on the other side), as illustrated. Rayon seems to enrich the colors, too—giving new interest to blue, green, peach and gold.

But wait, before you work yourself into a lather about all this. Wait until you feel the things! They have a soft, very slight "crunch" when gripped firmly in a fist . . . and a gentle, quick clingy caress when slubbed across a damp back. A new luxury, we promise you, a new and positive sensory satisfaction.

Now . . . these rayonized specials and others of our fashion firsts for the new season are already in circulation. Smart stores are busy arranging exhibits of our latest applied art. "Water Colors"—we call the Cannon show for this fall.

Admission free. Get out of the place, if you can, without picking up a few museum pieces, at such off-hand prices! . . . Next month we'll give you more news here, much more in fact, about our Fall Show. Meanwhile, you may know a forward-looking store that has scooped the market early. Go there. . . . Cannon Mills, Inc., New York City.

*The first rayonized towels for early fall use in town. These designs come in four clear colors (blue, green, peach, gold), and in matched sets, like the rest of Cannon's high-style line. They cost about \$1.50 in bath towel sizes and about \$7.50 in seven-piece sets. . . . Other new-day best sellers—29c to \$1.50.*

Cannon  
TOWEL TALKS NO. 7



# TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

FIFTH AVENUE & 37<sup>TH</sup> STREET, NEW YORK



SPODE EARTHENWARE RELISH DISH \$14, MAHOGANY REVOLVING STAND \$12, COCKTAIL GLASSES \$12 A DOZEN, STERLING SILVER COCKTAIL MIXER \$77, TRAY \$77, REPRODUCTION OF AN EARLY AMERICAN BOWL \$39, CIGARETTE BOX \$32, ASH TRAY \$7, MARBLE AND CHROMIUM LIGHTER \$3

*True value and a large selection are offered by  
Tiffany & Co. in Merchandise of Traditionally Fine  
Quality and Modern Design at Moderate Prices*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION





FORBATH &amp; REJANE

*Black Velvet and Richelieu Lace  
... from our Debutante Salon*

*Henri Bendel* INC.

10 WEST 57<sup>TH</sup> STREET-NEW YORK



The New Red Gold...  
from our Shoe Salon



# The New Autumn "Knits"



V21

V22

V21—Striped jersey blouse with two patch pockets, square buttons, and flowing silk tie. Navy and white, wine and white, brown and white. Sizes 14 to 20. 6.95

V22—Scotch-type tweed skirt with the new front gores and flared hemline. Brown, wine, green, navy. Sizes 14 to 20. 5.00



V29

V29—Zephyr sweater with the new side fastening and bone buttons to match the color of the yarn. Wine, brown, green, fog blue. Sizes 14 to 20. 5.00

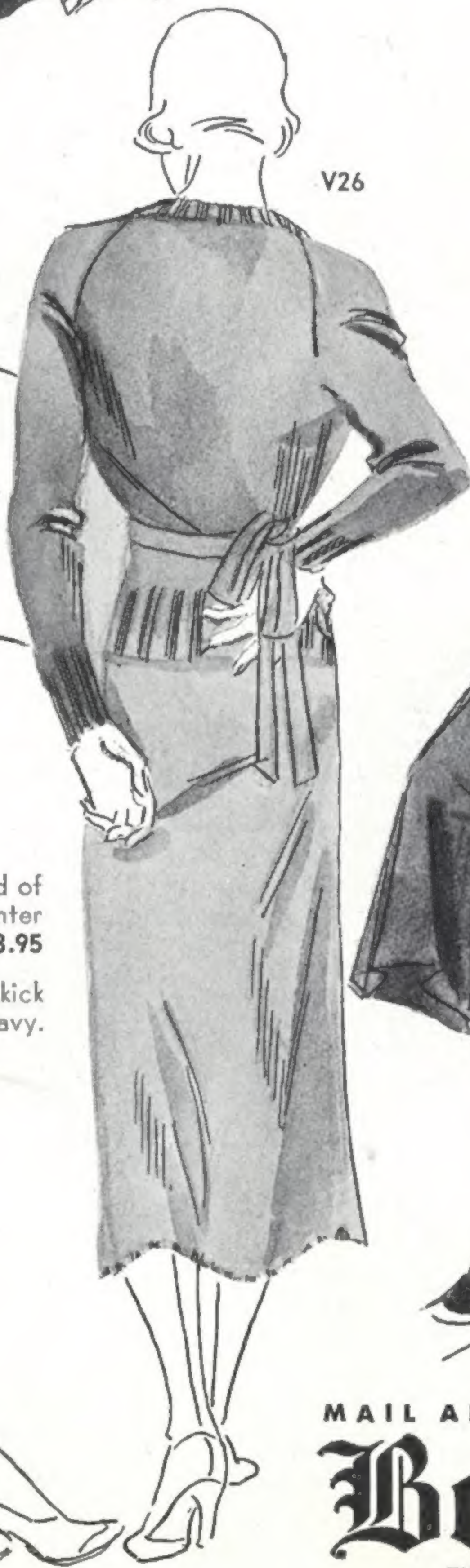
V23—Classic two piece frock in soft cashmere yarn. It has shirt neckline with youthful round collar. Skirt on elastic band. Natural, brown, ashes of rose, or cloud blue. Sizes 14 to 20. 12.95

V24 and 25—Twin sweater set of fine, soft cashmere, full fashioned in the English manner. Brown, rust, wine, green, cherry, black, natural, navy. Sizes 14 to 20. Pullover 7.95 Cardigan 9.95

V26—Autumn edition of Best's famous Globetrotter, a two piece zephyr frock with crew neck and new raglan sleeve. Skirt on elastic band. Brown, green, raspberry, and purple. Sizes 14 to 20. 6.95



V23

V24  
and V25

V26



V27

V28

V27—Wool jersey blouse composed of circular rows. Brown, rust, Hunter green, and gold. Sizes 14 to 20. 3.95

V28—Ribbed wool skirt with two kick pleats in front. Black, brown, rust, navy. Sizes 14 to 20. 3.95

MAIL AND PHONE ORDERS FILLED

## Best & Co.

Fifth Avenue at 35th Street

GARDEN CITY  
MAMARONECKEAST ORANGE  
BROOKLINEARDMORE  
JENKINTOWN



# SHALIMAR







ON THE PLAZA · NEW YORK

BERGDORF

GOODMAN

5TH AVENUE AT 58TH STREET

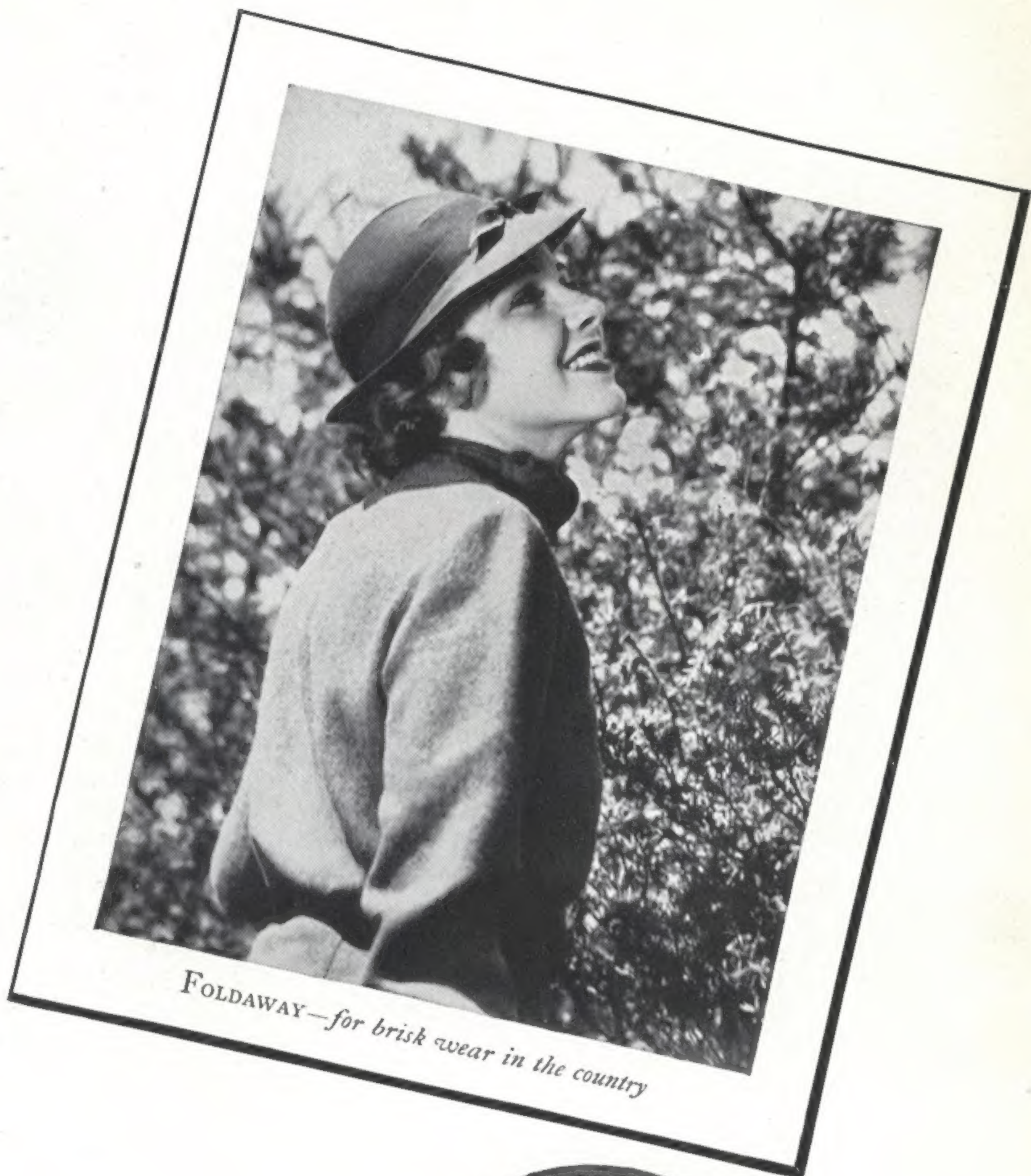
TONY VON HORN

Afternoon Formal—exactly right, too, for Sunday lunch in town, weddings, and the evenings you dine out and go to the movies. Soft Lyons velvet, black, lit with white lace. Its circular skirt fits to perfection at the hips. To go with it, the candid young hat in black velvet. One of our brilliant new ready-to-wear originals.





*Foldaway*



*FOLDaway—for brisk wear in the country*



*CROSS COUNTRY—for a smart double life in and out of town*



*Cross Country*

*A felt hat means a Dobbs to most women who are proud of the beauty and insistent on the quality of their clothes. Here*

*are the 1935 versions of two famous Dobbs classics. Each can be worn several ways. All colors. Dobbs graduated headsizes.*

DOBBS

DOBBS YOUR ASSURANCE OF DISTINCTION





Arthur O'Neill

# Bonwit Teller

Sir Francis Drake—our newest swagger, in safari brown Alaska seal-skin. Named for its upstanding Elizabethan ruff-collar tied with a cravat of heavy silk cord. For town, travel, campus or just general all-occasion wear, you couldn't do better. 395.00

FUR SALON—FOURTH FLOOR

NEW YORK • PALM BEACH • MIAMI BEACH



# TAKE OFF FOR

# Autumn

# IN SCUFFLESS HEELS



- 1935 CABANA\*—Combining "mirror" trim, exciting patent accent, and needlepoint suede in a step-in of unusual beauty. Reflecting the elegance of silks, brilliance of jewelry—and the smoother surface interest of fall's costume materials.

\*Reg. U. S. Pat. Off. D 94340

- JACQUARD—Simply tailored tie with delicate perforations that accentuate its trimness. Good walking heel height for all day wear.

- MODESTO—A classic favorite in kid. The smooth sweep of this daytime pump with its graceful heel is most flattering. Smart, comfortable and excellent fitting!



WHEN you've got that well-groomed look—you can be sure Walk-Over Shoes are at the bottom of it! Their suave smartness is matched only by their durability—their matchless fit. And to make them completely distinctive, the heels are scuff-proof. "Pyraheel," du Pont's pyroxylin plastic material, preserves the beauty of these shoes—for the heels will not scuff, scratch or mar. Select your autumn Walk-Overs now—they're "costume-right." For "Pyraheel" information, write du Pont Viscoloid Co., Inc., Empire State Building, 350 Fifth Avenue, New York City.

**GEO. E. KEITH COMPANY**  
CAMPELLO, BROCKTON, MASS.



# Walk • Over

510 FIFTH AVENUE NEW YORK  
PARIS: 15 Avenue de l'Opera LONDON: 372 Oxford St., W.1







THE CUSTOM FUR SALON,  
NOTED FOR THE UNUSUAL,  
THE ULTRA CHIC, PRE-  
SENTS A CASUAL COAT  
IN SHADOW GRAY DYED  
BROADTAIL. A HIGH  
POINT IN OUR SUPERB  
FALL FUR COLLECTION.

Wray Thorpe

FIFTY-SEVENTH STREET WEST, NEW YORK





# ROTHMOOR COATS

Famous Rothmoor designers gave them their sparkle. Expert needle workers put their heart and soul into these coats. Style 850 to the left is \$65, style 800 to the right \$85. At one fine store in each community—Rothmoor Coats, 309 West Jackson, Chicago





BLACK



NEW MOODS

**ALL PARIS** is wearing the color that's not a color — that's either chic — or just too bad!

**BLACK** — perverse if you don't understand it. Paris does. To wit, these perfect black dresses, unadorned, gracious, subtle, brought over by Wanamaker's and copied precisely.

**MOLYNEUX** pleated his famous dress with the new surplice V-neck, lovely in motion or repose. Black silk crepe, 34 to 38. Wanamaker copy . . . \$39.75.

**WORTH** uses black satin to make you sirenesque — the details mark it as French. 34 to 42. Wanamaker copy . . . \$39.75.

**MAINBOCHER** draped the slender evening gown — so wearable. In dull black hammered satin, 34 to 40, Wanamaker copy, \$39.75.

**JOHN WANAMAKER**  
In Both Stores

**NEW YORK and PHILADELPHIA**  
New York: Broadway at Ninth Street





Are you  
5 ft. 4 in. tall,  
or less?

"HALF-SIZE"  
**LE GANT**<sup>\*</sup>  
OF  
*Youthlastic!*<sup>\*</sup>  
STRETCHES BOTH WAYS  
WILL NOT RIDE UP

"Half-Size" Le Gants are RIGHT for short or short-waisted women—waistline in the right place—just the right length—underarm section carefully considered.

Le Gant is the TwoWay stretch foundation that always stays in place—is marvelously comfortable—and that wears longest when washed often!

\$5 to \$35

Write for free 24-page booklet, "The Dramatic Story of Le Gant"—profusely illustrated and describing Le Gants for all figure types.

THE WARNER BROTHERS COMPANY  
200 Madison Avenue New York



Top Heavy Bust  
Short Waist  
Straight Hips



Average Bust  
Short Waist  
Average Hips



Average Bust  
Short Waist  
Long Full Hips

By

*Redfern*





**SALUTE TO AUTUMN** in Molyneux's wool suit with a yellow jacket the color of turning maple leaves. Beneath is one of those perfect black dresses to wear all winter. Typifying the new collections of the **SUNNINGDALE SPORTS SHOP ON THE SIXTH FLOOR**. The newest of berets by Lily Daché is worn straight across the forehead. From the French Room on the fifth floor.

**MARSHALL FIELD  
& COMPANY**  
CHICAGO



# Your salon at home...

It's a joy to go to a luxurious salon, feel skilled fingers coax your face back to beauty. And it's a joy you can share in the quiet of your own home... when you have the same rich and restful Du Barry creams, the same soothing lotions, the flattering Du Barry make-up, the very beauty ritual that works the salon's magic. Ask about the Du Barry Hand Principle at your favorite cosmetic counter—a booklet describes it. Equip your salon-at-home with Du Barry Beauty Preparations. Your mirror will reflect a pleasant thank-you from the new, refreshed and radiant you! *To your every beauty question there's an answer in Du Barry Beauty Preparations...\$1.50 and \$2.50.*

*New York*

**RICHARD HUDNUT**

*Paris*



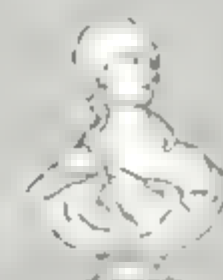
## *As you face October*

Dry-skin weather ahead! Soon you'll be going from steam heat to whipping wind. Can you blame your skin for "flaking," for feeling tense? Your crying need will be Du Barry Skin Food. Pat, pat it on and let it replace what the intemperate season daily takes away, \$1.50

Glamorous feeling...eyes softly shadowed under evening's bright lights. Du Barry Eye Shadow and Du Barry Lash Beauty (\$1 each) will frame the natural loveliness of your eyes. Du Barry Eye Lotion (\$1) will bring back their sparkle

And for that sun-warmed look...lay in a supply of Du Barry "Tropical" for the long winter evenings. Its rich coloring... in powder (\$2), rouge and lipstick (\$1 each)...gives you that just-over-from-the-Riviera hue

Perfection...up from your toes! Pedicure, manicure, exercise, massage, facial, coiffure...whatever-it-takes to give you that whatever-it-is that gets a person places...Richard Hudnut has it under one roof...at the New York Salon, 693 Fifth Avenue



**DU BARRY**  
*Beauty Preparations*



# *Martha Weathered*

• C H I C A G O





# Sleeve Dramatics



*Carolyn's*

**"CABLED THREE", \$29.75**—They duplicate Continental matinee themes that stopped the openings. Great glamour emphasized by a glorious new rayon fabric. Sorriso is a baroque crepe satin, woven in the exclusive thick-and-thin rayon yarn newly developed by Du Pont. This satin back superb is used face out in \$100 evening gowns. Sizes 12 to 20 in jewel-tones and black...Sold in 62 stores from coast to coast. For the name of the store in your city, write National Modes, 123 West 31st Street, New York City



*Sorriso by Stünzi in Du Pont Rayon Yarn*





The Sherry Netherland

*Diner à Deux*—soft gleaming metallic cloth—dull inky black crepe—the new shorter-in-front hemline—a bit of fishtail train—a loose box jacket! Another triumphant original design by *Sally Milgrim!*

**MILGRIM**

CLEVELAND

West 57th Street, New York

DETROIT



# In Stride with Beauty

A smart pace for Fall is set by the new Matrix and Collegebred Models. The presence of "Your footprint in leather" in every pair distinguishes these models from all others. This molded sole, by following exactly the lines of the foot and firmly supporting the entire instep arch, brings all-day comfort to Matrix and Collegebred Models. The unsurpassable fitting qualities of "Your footprint in leather" enhance the trimness—the very style—of the shoe itself. For luxurious comfort and flattering style, step forward this Fall in Matrix and Collegebred Shoes.

Collegebred Shoes at \$7.75 and up. Matrix Shoes at \$9.00 and up. E. P. Reed & Company, Rochester, N. Y. Matrix and Collegebred Style Studio, 47 West 34th St., New York



CREATED  BY REED



Matrix



Collegebred

**DOLORES by MATRIX . . .**  
Distinctive and interesting oxford trimmed with bands of contrasting stitching and finely worked mosaic-in-leather treatment. In Black Ebony and Manona Brown Kid.

**LIDO by COLLEGBRED . . .**  
Street shoe of Indies Brown or Black Baby Mandrucca. Note comfortable-height walking heel, five-eyelet lacing and slender toe. Unlined, with clear-through perforations.



# Dormitory Dreams



von Wassilko

Kayserette\* Sleepers... perfect for lounging and "beddy-bye"! Gowns with either long or short sleeves... pajamas and useful corridor coat comfortably and becomingly cut. The nonchalant

bed-beret keeps wave-combs in place and hides them at the same time! All are a luscious shade of peach...and all are washable! Gown 2.00—Pajama 2.00—Coat 2.50—Bed-Beret only 39¢.

\*TRADE-MARK

## KAYSER

AT SMART SHOPS THE COUNTRY OVER





Hat courtesy of Lilly Daché

# The Dress of the Month

REG.

goes to the game  
in **STROOCK**  
**HOMESPUN**

• As soft as a powder puff, and only Stroock can make a rabbit hair fabric so fine and luxurious. The tiny football fastenings will intrigue you and the new military lapels and gay colors will finish the argument . . . you'll simply have to have such a dress. In coral rust, golden bantam, limerrick green, red lacquer, Annapolis blue, and aquatone. Sizes 12 to 20.

**\$19.95**



Over 400 shops are showing this fashion. If you don't find it in your favorite shop, write us.

**KANE-WEILL, INC.**  
498 Seventh Avenue, N. Y.





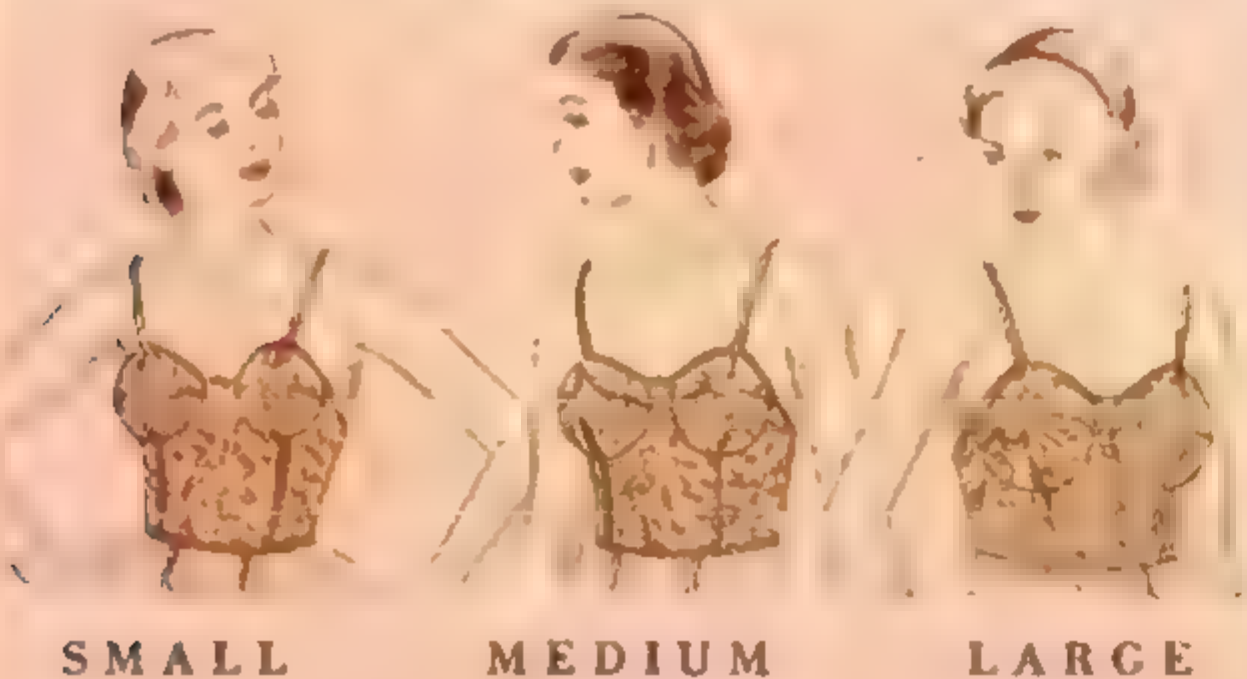




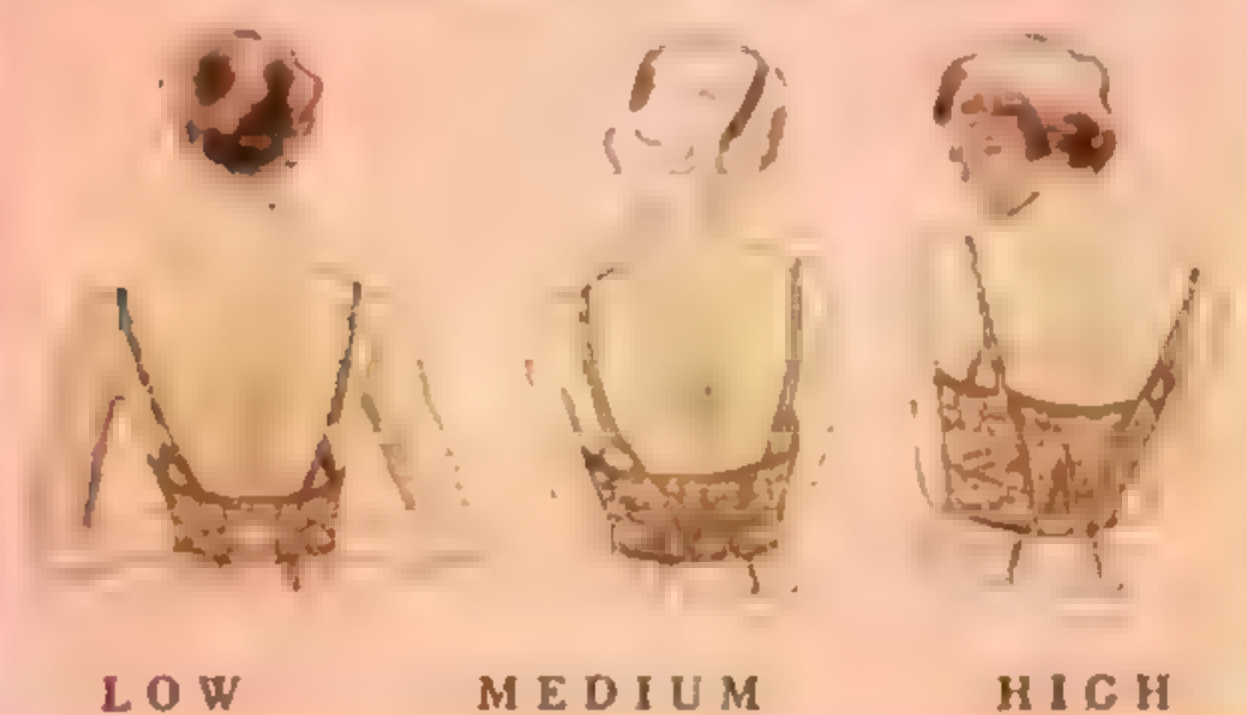
## ARTIST MODEL<sup>★</sup>... the ONE

### different FOUNDATION GARMENT

For every Artist Model style there are 3 alternate, interchangeable bust-size brassieres:



For every Artist Model style there are 3 alternate, interchangeable back-type brassieres:



★ ARTIST MODEL is different in this respect...it gives you the smooth underneath lines of an all-in-one, *plus* the perfect fit of separate girdle and brassiere.

Each part is separate...so that your *girdle* best controls your diaphragm, waist, hips and thighs; so that your *brassiere* subtly moulds, smoothly outlines your bust... but by means of four tiny invisible tabs and buttons they are quickly, easily joined into a sleek, perfect all-in-one garment.

Imagine the advantage of a quickly detachable brassiere so that you can attach

a fresh brassiere to the girdle while the soiled one is being laundered . . . the convenience of being able to change your brassiere . . . in a few seconds . . . to suit any costume, any occasion!

ARTIST MODEL is the one different foundation garment. It is custom corsetry without the expense. It is made in a wide variety of fabrics and designs, individually and smartly styled for your type of figure. ARTIST MODEL all-in-ones, from \$6.50 to \$25 at the better stores and shops. Extra brassieres \$2 up.

AMERICAN LADY CORSET COMPANY • INCORPORATED

148 Madison Avenue, New York, N. Y.

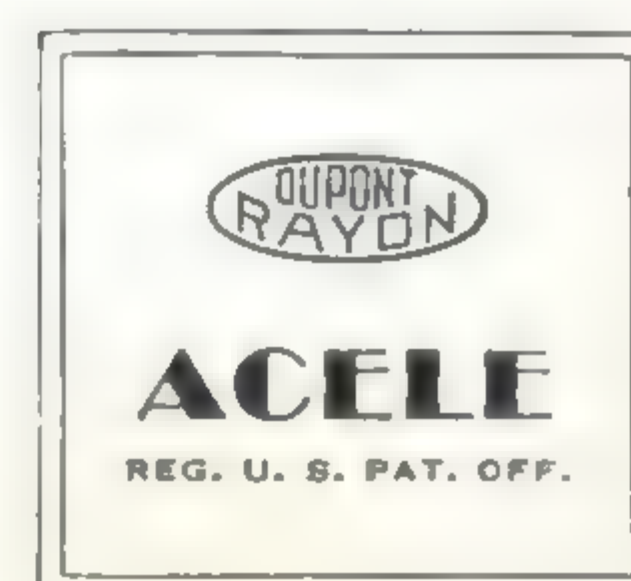
★ Pat. Reg. U. S. Pat. Office





FABRIC BY ONONDAGA

The bracelet sleeves—the new ankle-length skirt—both in the new autumn spirit. The fabric with its soft texture and lusterless quality owes its beauty to "Acele," Du Pont's luxury yarn of fashion. These frocks may be had in all the important colors in better shops throughout the United States.



EISENBERG & SONS, Makers, 309 WEST JACKSON, CHICAGO



IN NEW YORK CITY  
Exclusive with  
RUSSEKS FIFTH AVENUE

Akron, Ohio . . . . . A. Polsky Co.  
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"Fashion Firsts" FOR FALL  
EXCLUSIVE WITH LEADING



"SLAVE CHAINS" . . . The slim, classic  
draperies of the Greeks in a heavy satin  
backed crepe trimmed with gold slave  
chains for accent and drama . . . \$25

"BUTTONS" . . . A tunic cocktail  
gown in a new metal threaded  
fabric with a Renaissance buckle.  
\$25

Registered U. S. Pat. Office



# AND WINTER 1935-36 STORES OF AMERICA



"STROLLER"... A side buckling tweed coat with wide luxurious reverses of beaver...  
\$69.75

"TOWNER"... Around the collar and down the front goes the persian lamb on this smart town coat in a new crisscross material...  
\$69.75

FASHION FIRSTS, INC., 390 FIFTH AVE., N. Y.

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Shreveport, La. . . . . The Fashion  
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Less skirt means more leg. More leg means more beautiful stockings. More beautiful stockings

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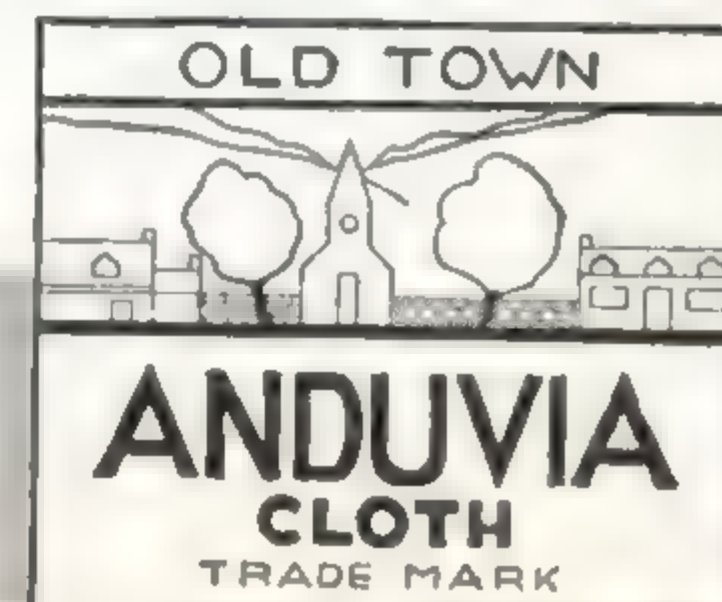
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You'll love these soft, warm coats  
of beautiful Anduvia . . . *The Natural Fabric*

Intriguing fawns, browns, grays,—only the natural coloring of the original fibre . . . Deftly tailored in youthful, classic lines . . . yet casual enough for any occasion . . . So light in weight, so warm in winter . . . Write for the exclusive Anduvia store in your city—or for our Home Service with authentic Vogue Pattern numbers . . . OLD TOWN WOOLEN COMPANY, GUILFORD, MAINE.



A N D U V I A



*Follow the lead of the Phoenix  
Hosiery Fashion Twins... choose*

# PHOENIX HOSIERY *in* COLLEGE COLORS



For fall, these new Phoenix Hosiery shades: STADIUM—a dark brown to wear with wines, dark browns, and black. CAMPUS—a medium brown, for reds, ginger brown and greens. VARSITY—a light brown, your choice for bright tones and lively browns. PROM—a delectable flesh tone for evening.

● Take a tip from Jean and Jill, the Phoenix Fashion Twins: for the smartest hosiery shades to wear with your new fall fashions, ask for these Phoenix College Colors. And for perfect chic, and really remarkable service, give a thought to thread weights when you buy. As the twins well know, there's a correct weight hose for every occasion... to do the right thing by her social life, a gal must have at least four different weight hose at hand. But that needn't entail the slightest strain on her budget. For Phoenix' blessed dollar line includes the full range of thread weights shown at the right! (Other Phoenix Hose, 79c to \$1.95.)

*The Twins say:* "Buy your hose by thread weight—from this Phoenix \$1 Group!"

For Evening: "AIRFLO",  
a 2 thread. Shadow-  
less, gossamer-sheer.

For Formal Daytime Wear:  
"AFTERNOON", A 3  
thread, shadowless chiffon.

For General Use: "EVERY-  
DAY", a 4 thread hose...  
shadowless and ringless.

For Sports: "KNOCKABOUT",  
a sturdy 7 thread service hose.





"Fragrance"

A PERFUME  
BY YARDLEY



## JUBILEE JOURNAL

MAY  
5

Landed, everything shimmering in anticipatory brilliance; caught whiff of gorgeous fragrance at Park Lane; seemed to crystallize the whole sparkle of lovely London on a lark!

JUNE  
21

Too busy to write. Back from Ascot today. Lost on horses but had marvelous luck—Lady L. in royal enclosure told me name of perfume haunting me since arrival.—It is "Fragrance"—by Yardley!

JUNE  
22

More good news! Found out at Yardley House, Bond Street, that I can get "Fragrance" in America also—and that it comes in Yardley's delightful powder, cosmetics and bath things! Home papers please copy—but save plenty for me, I'll be wanting more when I get back!

The perfume "Fragrance" is just as discoverable in America now as it was in London last summer. At \$8.25, \$4, \$2.20 and \$1.10. The powder "Fragrance" at \$1.10 in six shades including delicately glowing English Peach. Other "Fragrance" things not shown: bath salts \$1.10, talc \$1.10, dusting powder \$1.65, compact \$1.10. Look for them at all finer shops. Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; 33, Old Bond Street, London, and also in Paris, in Toronto, and in Sydney, Australia.

BY APPOINTMENT  
TO HER MAJESTY



THE QUEEN  
OF ENGLAND



# Vogue

has the honor to announce  
the publication  
of a new and revised edition  
of  
**Vogue's Book of Etiquette**

**T**WELVE years ago, when Vogue's first Book of Etiquette was written, the post-war generation was spinning through a whirl of short skirts and short manners. Vogue then stated the philosophy of behavior with a distinction that made this book the classic.

Today, there is a very different tone in society . . . and, accordingly, Vogue has revised its Book of Etiquette to conform to all matters of modern usage . . . wines and liqueurs, modern ways of inviting and reminding, new ways of travel, and the thousand tiny details that make perfection of living.

Vogue's Book of Etiquette has been written by people of breeding for people of breeding. It is a reference book, and final authority on all conventions, which are accepted as correct in good society today. As hostess or as guest—you will want this Book. 352 pages, 26 chapters.

## LIST OF CHAPTER HEADINGS

1. Preface
2. General Behavior
3. The Behavior of a Gentleman
4. Introductions
5. Invitations and Their Answers
6. The Etiquette of Visiting Cards
7. Table Settings and Service
8. Menus
9. Wines and Liqueurs
10. Servants
11. Entertaining in the Daytime
12. Entertaining After Dark, Part I
13. Entertaining After Dark, Part II
14. Hospitality and the Country House
15. Travel
16. The Etiquette of Clubs and Sports
17. The Behavior of Children
18. The Christening
19. The Début
20. Engagements
21. Preparations for a Wedding
22. The Wedding Day
23. Funerals and Mourning
24. Conversation and Speech
25. Letter Writing
26. The Conventions of Official Washington

**\$3 postpaid**

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V.M. 10-1-35



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Colors have their day, but black is perennially smart. And Forstmann Black is accepted everywhere as the criterion. To achieve the rich, sparkling tones that have made Forstmann Black famous, each new weave has its special sun-tested dye

...each is made of the best pure wools. And Forstmann Black keeps fresh and new through long wear. At leading stores...in costumes and by the yard. Forstmann Woolen Co., Passaic, N. J. Sales Office: Empire State Building, N. Y. C.

## *Forstmann Woolens*





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**FROCKS IN CELANESE**

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To enhance the charm of those who wear them, the artist who created these frocks chose Celanese Caliph Crepe for its excellent tailoring qualities, and he tailored life into every line and curve of each model. Choose—double-breasted, front-fastening, or tunic style. Three suc-

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All models in sizes 12 to 40, in wine, rust, black, or green. Price \$29.75.

**THE TAILORED WOMAN**

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Dresses  
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Charlotte	Efird's Dept. Store
Chattanooga	Loveman's
Chicago	Stanley Korshak, Inc.
Cleveland	The Halle Bros. Co.
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To accomplish a lovely classic roundness of contour, Maiden Form creates "Inter-Lude" brassieres which—by semi-circular stitching—give firm uplift support, with a slight separation between the breasts. Made in simple bandeau style or with 2-, 4-, or 6-inch band for diaphragm control. At all leading stores — \$1.00 to \$5.00.

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*Rivalto*

— wavy applique distinguishes this smartly high-cut tie



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● Fashion's diversity gives shoes a new importance—you need more shoes, and lovelier ones. So we offer you Foot Delights, a galaxy of smart shoes in all the moods of the mode. They'll keep you in a gay mood, too, because they have the concealed Foot Delight cushion, "magic" secret of lively feet that never tire. Bancroft Walker Company, Waltham, Mass.

Each style shown can be obtained immediately in any reasonable size or width from AAAA to C. Write for the name of your nearest Foot Delight dealer. Back of him there is a complete stock of any Foot Delight Shoe advertised in Vogue.

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*in three lengths*

Not a bulge or a bump to mar your silhouette! These new Vanity Fair Tite-Panties are skillfully styled to fit snugly, with or without a girdle, and prepare your figure to wear sleek-fitting frocks to advantage. Flat, elastic waist bands—no front or side seams—comfortable leg lengths. The soft, caressing fabric is elastic and stretches with every motion. Ask for them at your favorite store.



**\$1.00**

Tite-Panties can also be had in all three lengths with this patented "V" front Cee Wee ventilated "Lastex" waist band. Will not roll nor cut into the flesh because it is shaped to stay flat against your figure.

**\$1.25**

*by*  
**Vanity Fair**



### THREE LENGTHS



SHORT

For wear  
without a  
girdle.

MEDIUM

For wear  
with or  
without a  
short  
girdle.

LONG

For wear  
with or  
without a  
long girdle.



**A**FTER-SIX O'CLOCK fashions of LYOVEL with a flair for romance, re-creating the youthful silhouette and costume luxury of the romantic Renaissance period. LYOVEL, the velvet with all-silk taffeta back, is the season's major contribution to feminine loveliness . . . a fashion favorite for its crisp, resilient texture highlighted by the Paris-sponsored Fall mode. Look for LYOVEL in smart shops and stores, in gowns, wraps and distinctive day-time clothes . . .

*A quality fabric woven with*  
DUPONT RAYON

*Lyovel*

**THE NEW VELVET MAGNIFICENT**

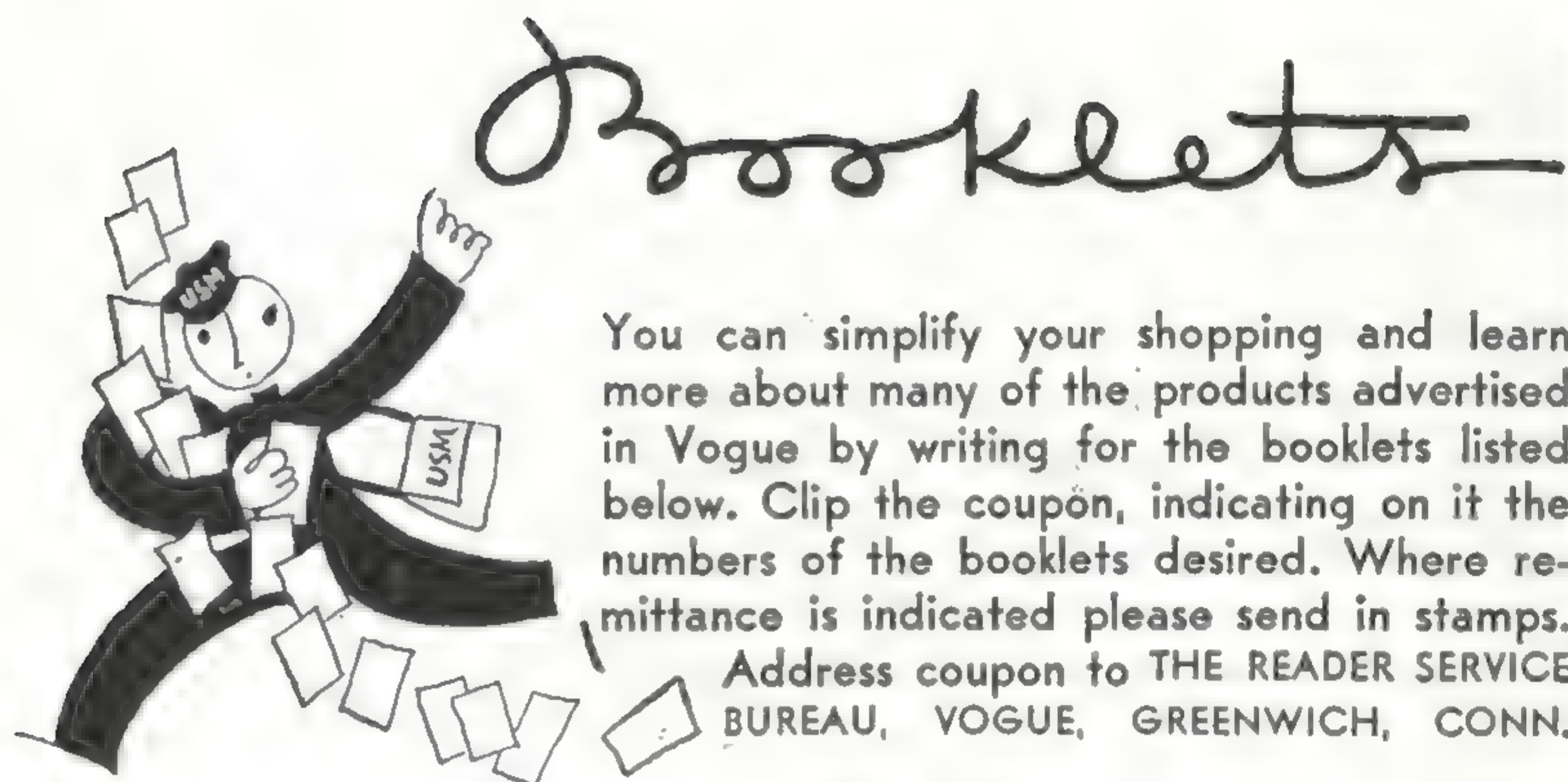


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Address coupon to THE READER SERVICE BUREAU, VOGUE, GREENWICH, CONN.

### For your Vanity

**421. RICHARD HUDNUT** has a new perfume, called "Vogue." You may have a trial size flacon of it, with a little descriptive booklet, free, on request. RICHARD HUDNUT, 113-23 West 18th Street, New York.

**422. ELIZABETH ARDEN.** "The Quest of the Beautiful" is the name of a brand new booklet that tells all about the Arden preparations, with helpful suggestions on how to give yourself treatments at home, even describing Elizabeth Arden's home course in body culture. You may have a copy of this little book free. ELIZABETH ARDEN, 691 FIFTH AVENUE, NEW YORK.

**423. NU-NAIL** has a free booklet that tells you how to end broken fingernails and hangnails. BERGO LABORATORIES, 270 SOUTH WINDSOR BOULEVARD, HOLLYWOOD, CAL.

**424. PEGGY SAGE** tells how to "Brush up on Charm" in her new booklet. Fashion in nail polish for fingers and toes and beauty treatments for the hands are included. PEGGY SAGE, 50 EAST FIFTY-SEVENTH STREET, NEW YORK.

**425. POND'S COLD CREAM**, enough for nine treatments, and good sized samples of two other Pond's Creams, and samples of five shades of Pond's face powder, will be sent you on receipt of ten cents, to cover mailing and packing costs. POND'S, DEPARTMENT G-56, CLINTON, CONN.

**426. MARIE EARLE.** "Understanding Your Skin" explains how to use Marie Earle beauty preparations and contains a chart for correct make-up for individual face types. A copy will be sent to you free, on request. MARIE EARLE, 711 FIFTH AVENUE, NEW YORK.

**427. HELENA RUBINSTEIN's** booklet, "Beauty in the Making," describes her preparations and suggests special treatments for your own type of skin. Free. HELENA RUBINSTEIN, 8 EAST FIFTY-SEVENTH STREET, NEW YORK.

**428. PROPHYLACTIC's** new Complexion Brush is described in a little book that also tells how to use it to achieve a radiant complexion. PROPHYLACTIC BRUSH COMPANY, FLORENCE, MASS.

**429. HARRIET HUBBARD AYER's** "Beauty Under Twenty" gives treatments for hair, skin, and hands—with do's and don't's for an attractive appearance. Copy on request. HARRIET HUBBARD AYER, 323 EAST THIRTY-FOURTH STREET, NEW YORK.

### For your Household

**430. WALLACE Sterling Silver**, for your table. Fifteen Wallace Flatware designs are described and pictured in a folder that will be sent to you free, on request. A price list for each design is included in the folder. WALLACE, SILVERSMITHS, WALLINGFORD, CONN.

**431. TEA GARDEN** jams, jellies and preserves—what to serve with what, to make your luncheons and dinners more interesting—are described in detail in "It All Depends on What You're Serving." Copy free. TEA GARDEN PRODUCTS CO., SAN FRANCISCO, CAL.

**432. CANNON TOWELS.** "New Fashions in Cannon Towels" is a brand new booklet that shows all the newest Cannon towels in their brilliant colours. You may have a copy free. CANNON MILLS, 70 WORTH ST., NEW YORK.

### For your Wardrobe

**433. FOOT SAVER** shoes. There's a new fashion booklet full of illustrations and descriptions of the newest Foot Savers. Free. JULIAN & KOKENGE CO., 78 WEST MAIN ST., COLUMBUS, O.

**434. LASTEX.** "The Miracle Yarn that Makes Things Fit." You may have interesting booklets that describe Lastex and tell the new ways it is being used in clothes. 1790 BROADWAY, NEW YORK.

**435. SHOECRAFT SHOES.** A style folder showing all the new Shoecraft models for autumn is now available. A copy will be sent to you, free, on request. SHOECRAFT, 714 FIFTH AVENUE, NEW YORK.

**436. AMERICAN LADY Foundations.** "Beneath this Loveliness" is the name of an interesting booklet that will be sent to you free. It tells about the correct foundations to wear under your evening gowns and street clothes. AMERICAN LADY CORSET CO., 148 MADISON AVE., NEW YORK.

**437. LE GANT.** "Veil of Youth" foundations. You may have a free booklet describing Le Gants for every figure type. It's illustrated. THE WARNER BROTHERS CO., 200 MADISON AVENUE, NEW YORK.

### For your Travels

**438. WORLD CRUISE?** Illustrated booklets will be sent to you telling all about the cruise of the "Empress of Britain" around the world, starting January 9, 1936. CANADIAN PACIFIC, MONTREAL, P. Q. CANADA.

**439. PARIS?** You may have literature on the "Normandie" and her sailings. THE FRENCH LINE, 610 FIFTH AVENUE, NEW YORK.

**440. ITALY?** The Italian Line will send you information about the trans-Atlantic crossings of the "sun-ships." THE ITALIAN LINE, 1 STATE STREET, NEW YORK.

**441. AROUND THROUGH THE CANAL**, on the Grace Line ships (sailing between New York and California)—with, perhaps a side trip by rail up to Mexico City. Travel folders will be sent to you, free, describing the boats and their trips. THE GRACE LINE, 10 HANOVER SQUARE, NEW YORK.

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39 famous paintings were photographed in full color especially for this Portfolio, and their values and colorings are faithfully maintained in these prints. Each picture is printed on heavy paper, 12" x 14½", with a wide margin, suitable for framing. The artists: David, Ingres, Delacroix, Corot, Degas, Manet, Monet, Renoir, Toulouse-Lautrec, Forain, Cézanne, Seurat, Van Gogh, Gauguin, Rousseau, Bonnard, Matisse, Redon, Picasso, Braque, Rouault, Derain, Modigliani, Chirico, Dufy, Segonzac, Pascin, Kisling, Laurencin.

The first edition of Vanity Fair's Portfolio, limited to 2500, is nearly gone. A word to the wise . . . mail the coupon now!

**VANITY FAIR'S PORTFOLIO OF MODERN FRENCH ART \$12**

Booksellers' inquiries to Raymond & Raymond, 40 E. 49th Street, N. Y. C.

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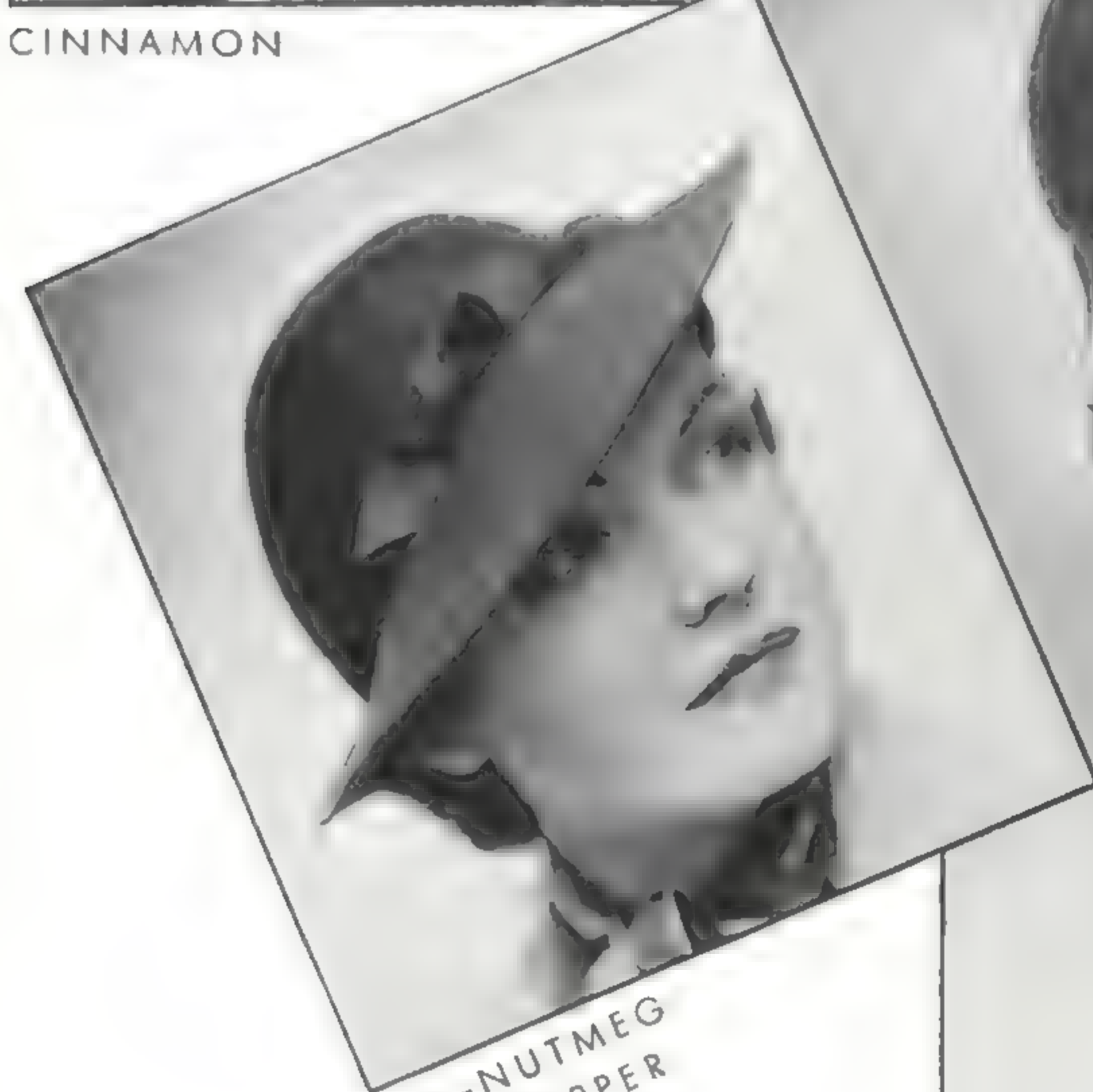
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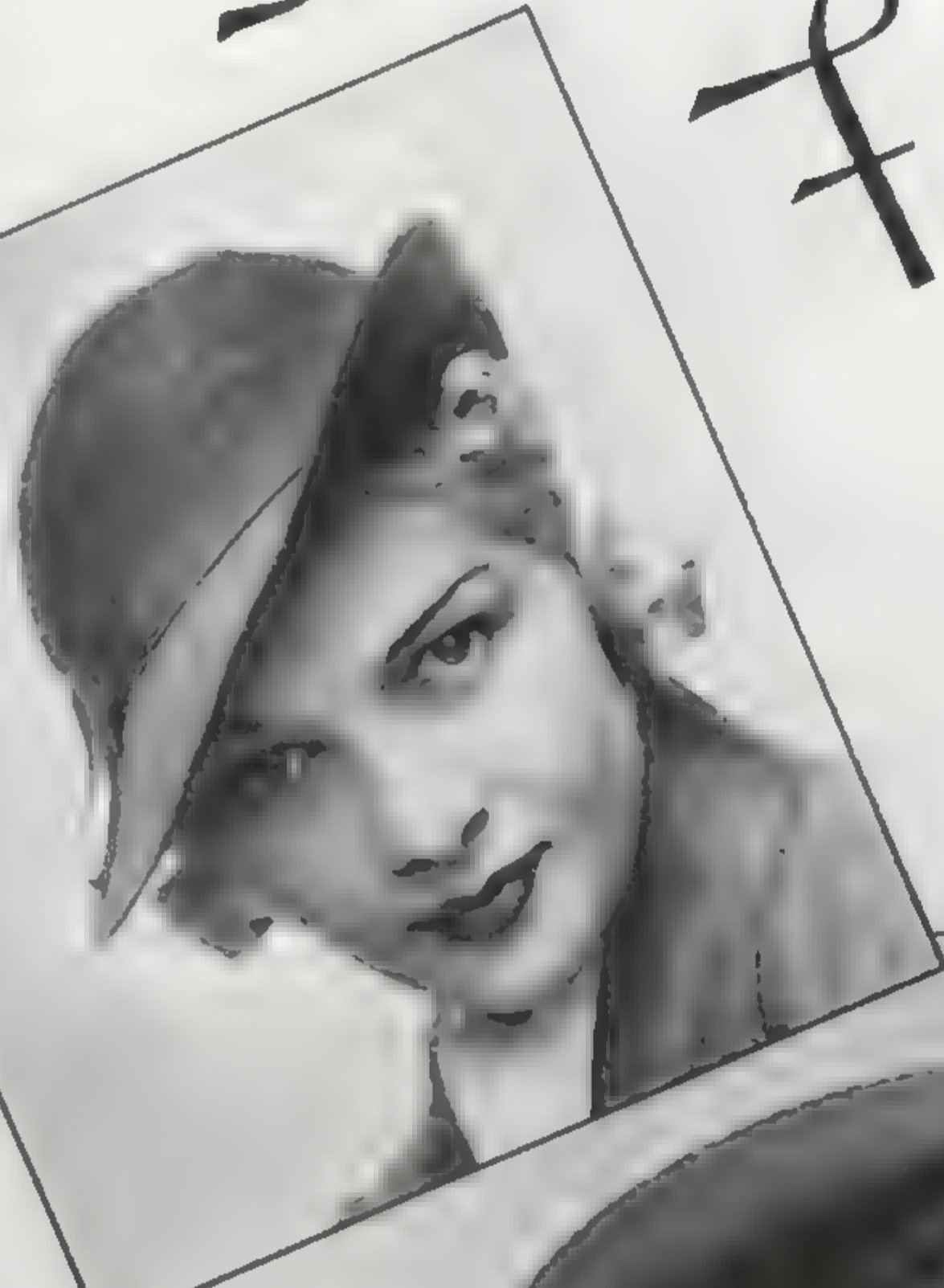




CINNAMON



Left—NUTMEG  
Right—PEPPER



# Style Fashioned to EVERY CURVE of YOUR COIFFURE



GINGER



CURRY



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## THE NEW WONDERFIT HATS FOR FALL

MADE WITH

*Lastex*  
REG. U. S. PAT. OFF.

THE MIRACLE YARN  
THAT MAKES THINGS FIT



They nestle softly over your waves and curls, self-tailored to your head shape, to your hair contour, by the gentle stretch and cling of "Lastex." Leading stores are showing some two dozen styles in some half dozen shades of the mode, all in the brand new bunny-spun "Lastex" hat fabric for Fall and Winter wear. Wonderfit Hats give you new poise, comfort and ease, forgetting sizes and between sizes, as they fit every head. And Autumn winds won't blow them off. Prices are so moderate you'll probably want several hats to match costumes. "Lastex," 1790 Broadway, New York City.



# PRIX de PARIS

## ONE YEAR IN THE PARIS AND NEW YORK OFFICES OF VOGUE

THE Editors of Vogue take great pleasure in announcing a career contest open to all members of the senior class in accredited colleges and universities in the United States.

Vogue's *Prix de Paris* differs from most prize awards in that it offers a definite job with salary attached, as well as an opportunity for the best kind of training—actual experience. The winner of the contest will be employed by Vogue for one year—at least half of which time will be spent in the Paris office. There, she will learn at the very source how fashions are created. In the New York office, she will study fashions from the American angle, she will learn to see them with a reporter's eye, and

she will gain a knowledge of distributing and merchandising clothes. A second prize of six months' employment in Vogue's New York office will be awarded to the runner-up in the contest.

The regulations of Vogue's *Prix de Paris* are given herewith. As you can see, there are no strings attached. You do not have to be a Vogue subscriber to enter the contest. True, you must study Vogue, just as you would study a text book for facts on any subject. The rest is up to you. If you like fashion and want to make it your career—fill out the entrance blank right now and send it to us. Write to us for another entrance blank if you can't use the one given on the opposite page.



## HERE ARE THE RULES OF THE CONTEST

- ① Each entrant must be a member of the graduating class of 1936 in a U. S. college or university which grants a recognized A. B. degree.
- ② The contest will consist of two parts: first, a series of six quizzes to be answered by the entrants and graded by the judges as any college test paper would be graded; and, second, a thesis on a general fashion subject.
- ③ Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz.
- ④ The first quiz of the series will be published in the November 1st issue of Vogue and the succeeding ones will appear in the issues of December 1st, January 1st, February 1st, March 1st, and April 1st.
- ⑤ Each quiz will be made up of from 5 to 10 questions which will range in subject matter from definite fashion points, which anyone who has made a careful study of her copy of Vogue can answer, to "idea" questions covering the whole fashion field.
- ⑥ Papers will be graded on the following points:
  - (a) Recognition and judgment of fashion values drawn from the two preceding issues of Vogue.
  - (b) Initiative and imagination in presentation of fashion.
  - (c) Ability to write clearly and vividly.
- ⑦ Answers to each test must be mailed on or before the twentieth of the month on which the test appears and must bear a postmark of not later than midnight of the twentieth of the month.
- ⑧ Entrants must send answers to all six quizzes in order to be eligible for a prize. Although Vogue will regret having to disqualify a girl who misses a test through no fault of her own, this regulation is essential to absolute fairness in judging.
- ⑨ Subjects for the thesis will be announced January 1st. Theses must not exceed 1500 words in length and are due on April 20, 1936. No late theses will be considered.
- ⑩ All test papers and theses must be typed.
- ⑪ The judges of the contest will be the Editors of Vogue and their decision will be final in all cases.
- ⑫ The winners of the contest will be announced May 20th, 1936. The girl selected by the Editors, on the basis of her test answers and thesis, as having the most outstanding fashion ability will join Vogue's staff for the following year. At least six months of her time will be spent in the Paris office. She will be paid an adequate salary plus her expenses to and from Paris. The winner of second place in the contest will be employed on a salary basis for six months in the New York office of Vogue.

INQUIRIES AND MATERIAL CONCERNING THIS CONTEST SHOULD BE ADDRESSED TO: VOGUE'S PRIX DE PARIS, 420 LEXINGTON AVENUE, NEW YORK CITY

### ENTRANCE BLANK

Please enroll my name as an entrant in Vogue's *Prix de Paris* contest.

Name \_\_\_\_\_

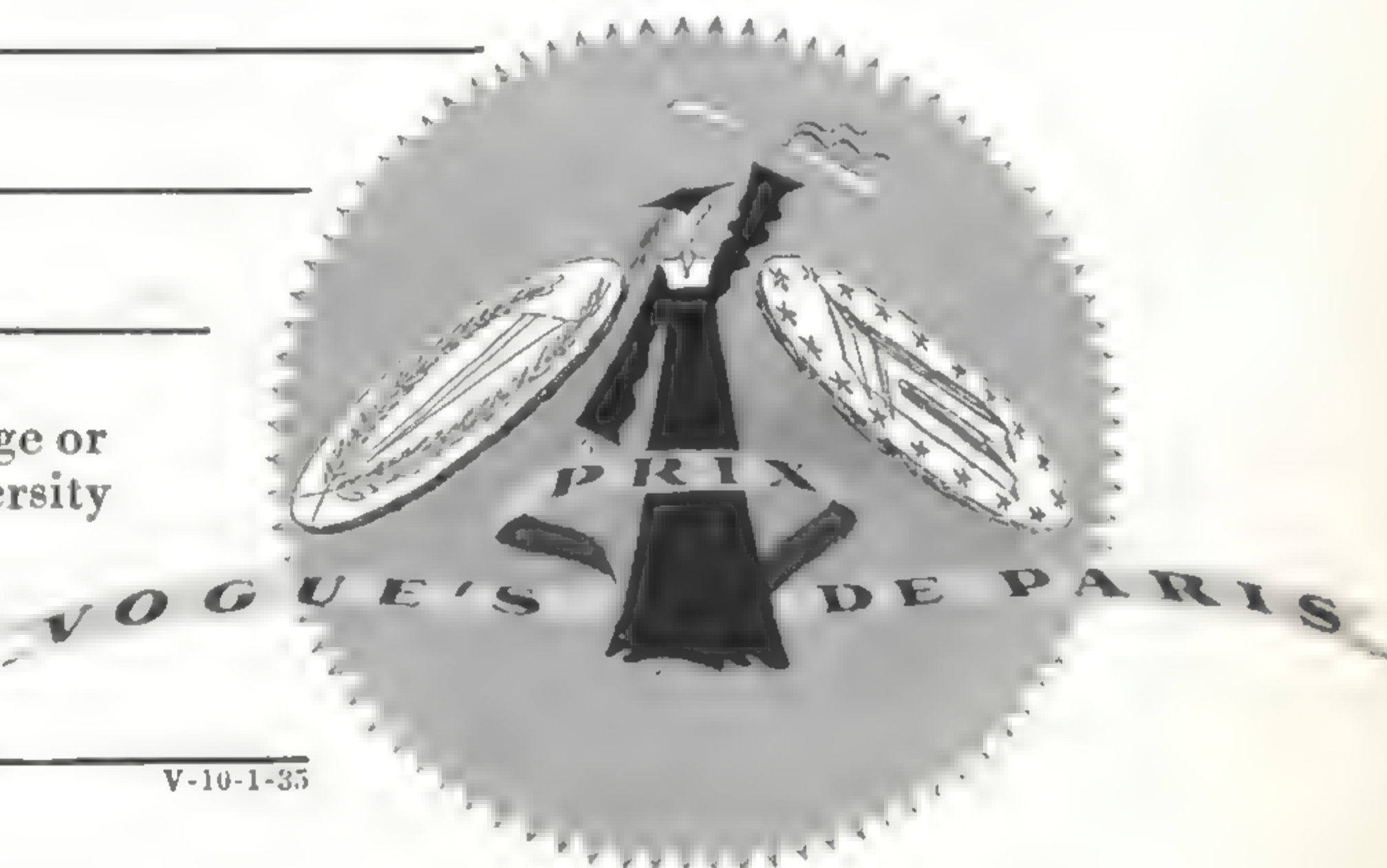
Home Address \_\_\_\_\_

\_\_\_\_\_

I am a member of the class of 1936 of \_\_\_\_\_ College or University

My college address is \_\_\_\_\_

\_\_\_\_\_



V-10-1-35



*There's Youth* in every smart line!



*When Figures are controlled by Garments that go on without Effort*

**BECAUSE OF THIS SLIDE FASTENER...**

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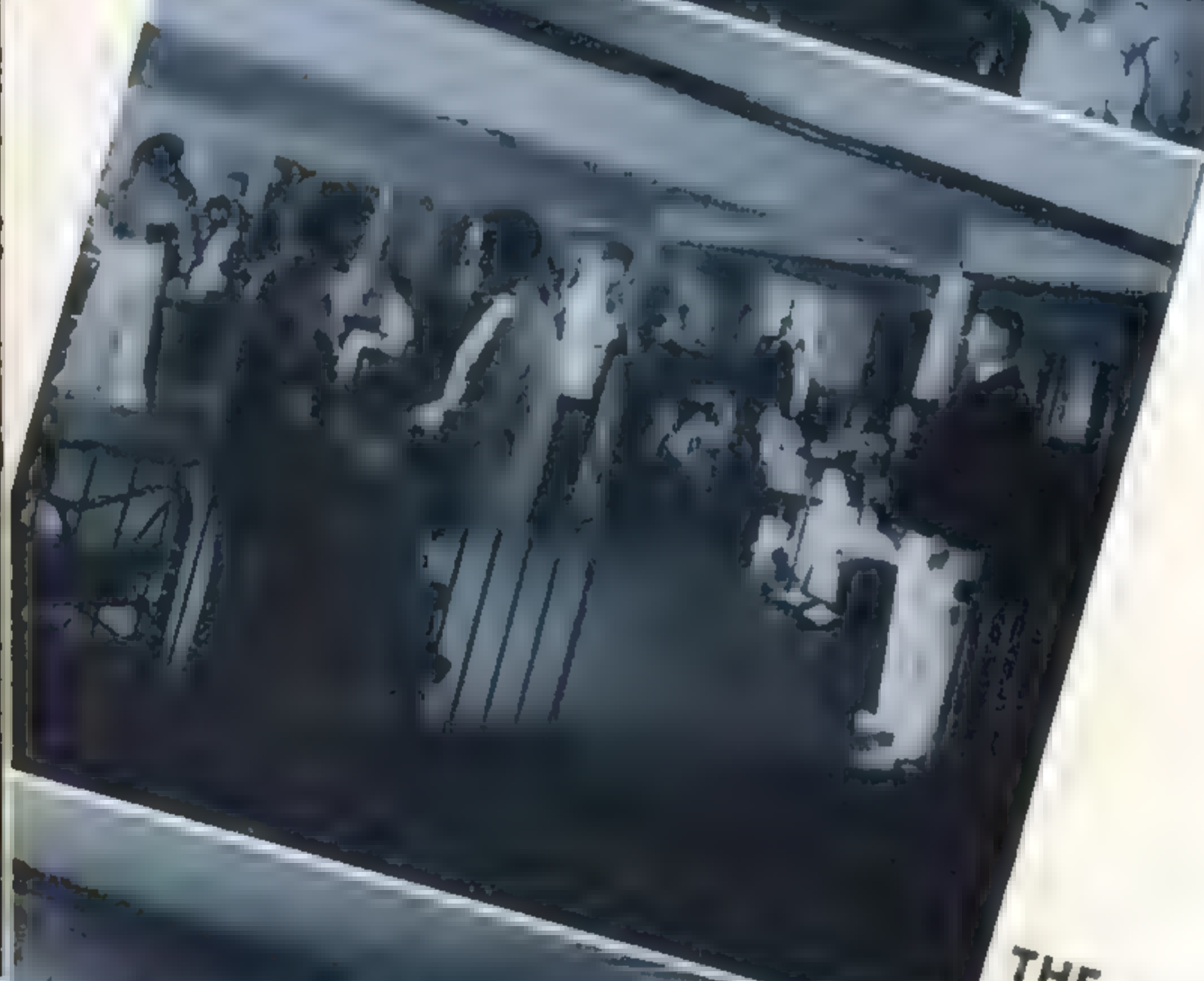
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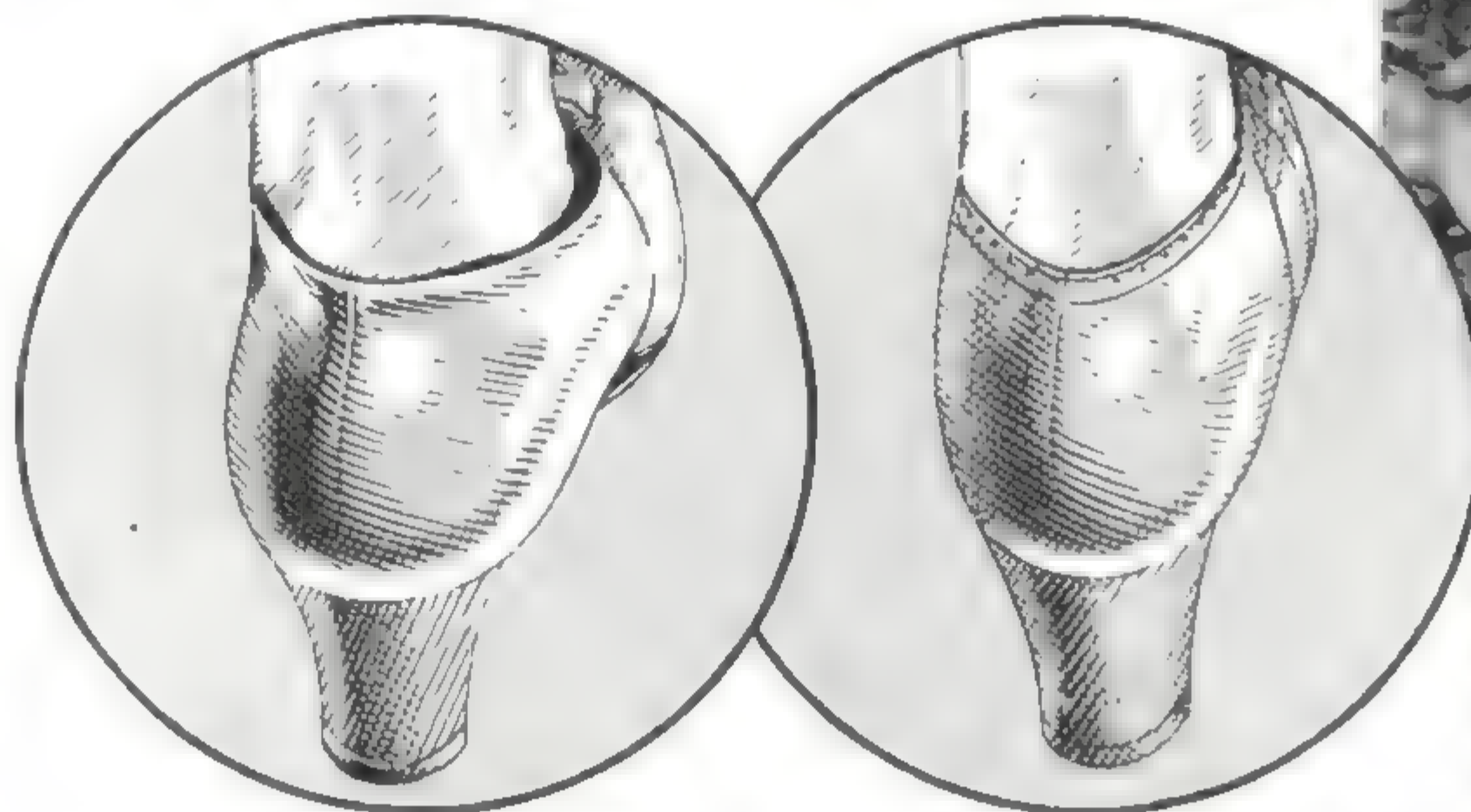
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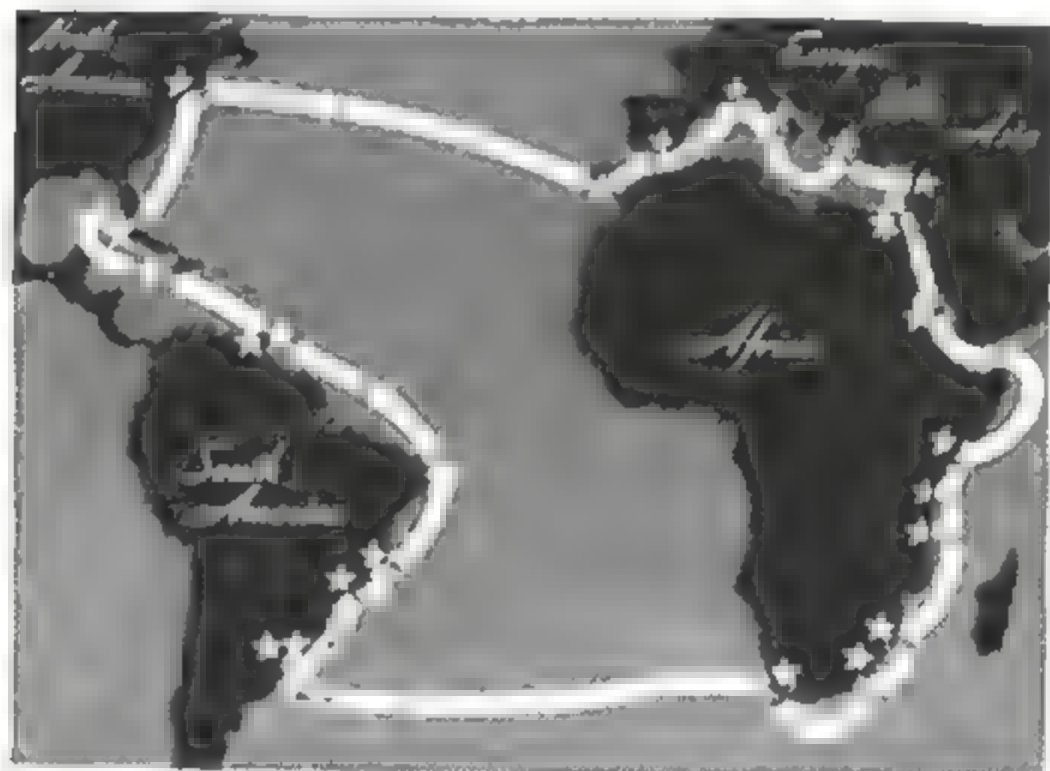
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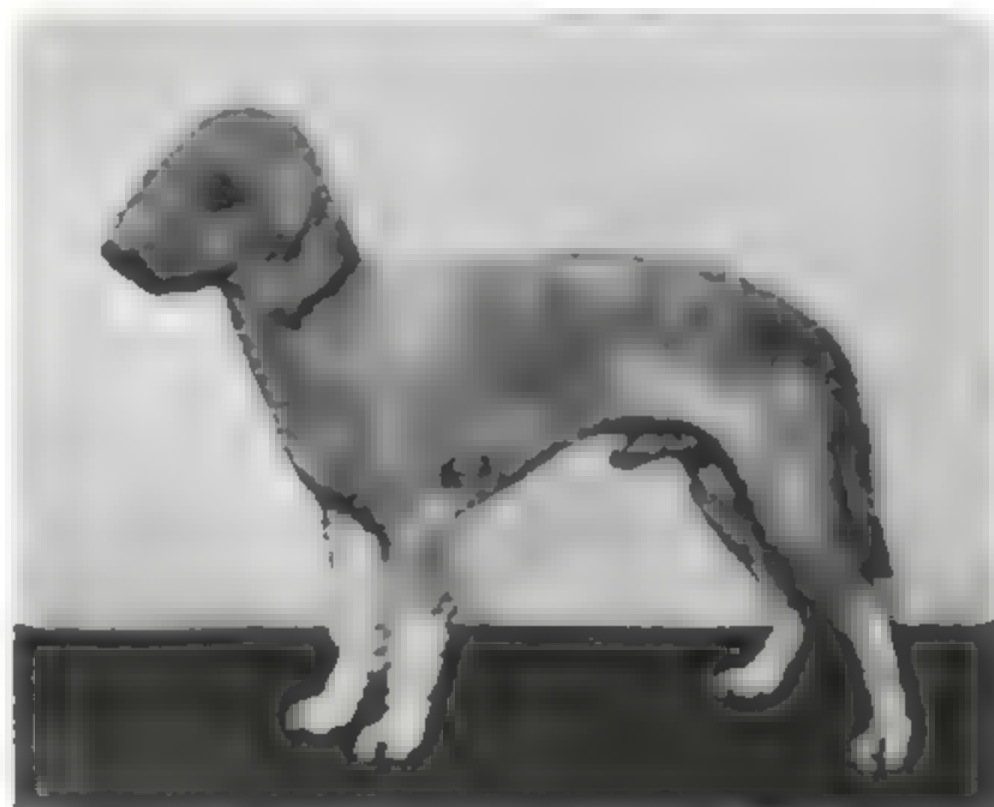
If you prefer to travel with your automobile, you may purchase, on your arrival in Italy, "gasoline coupons" giving you a reduction of 20 to 35 cents on each gallon, provided you have bought hotel coupons for the period of your stay. Take advantage of reduced round-trip rates for your car on the crossing to Italy.

By *railroad*, you have a 50% reduction on all itineraries with the advantage of leaving from any harbor or border town of Italy.—Holders of at least 12 "hotel coupons" are granted a 70% reduction on first class tickets for round-trip journeys.

For information apply to *Italian Tourist Information Office*, —Enit— Rockefeller Center, Palazzo d'Italia, 626 Fifth Avenue, New York; 333 North Michigan Avenue, Chicago, and all *Travel Agencies*.



## THE DOG MODE OF VOGUE

**BEDLINGTON TERRIERS**

Bred for excellence  
in type from sound,  
healthy stock.

MR. AND MRS. WILLIAM M. HUME  
500 Columbia Street | Bedlington Hill  
So. Pasadena, Cal. | Vacaville, Cal.  
Tel. Hudson 1705 | Tel. 39



Mrs. William M. Hume and Bo Peep

**The Bedlington Terrier**

EDITOR'S NOTE: The Kennel Departments of the Condé Nast Magazines believe that first-class dogs at prices justified by what the buyer receives and the breeder expends are the best policy. We know that right breeding and right raising cost money and that they are necessary if the purchaser is to derive maximum satisfaction from the dog he buys. We therefore believe it a duty to our readers to accept no advertising from breeders who make a practice of charging less than the \$50 which we consider to be a fair minimum price for the right sort of puppy.

The Bedlington Terrier isn't just accepted. For the professional sees in him a brilliant show future; to the woman in the street, on first acquaintance, he's a lamb; but to the ever-growing number of Bedlington enthusiasts, he's the gamest, most companionable and intelligent of all the Terrier breeds.

Like many of the other Terrier breeds, he's a native of the Scottish border country, where his indomitable courage and endurance, together with his adaptability in land and water sports, endeared him to the miners and pitmen. It is that very same adaptability that makes him such an excellent dog for the city apartment or the country estate. For he's easy to train, and although larger than a Scottish Terrier or a Sealyham, he's not too large for crowded quarters.

You must always remember, that although able to stand a hardy climate, the Bedlington, like many of the other highly intelligent breeds, is tractable and easy to handle without resorting to chastisement. He has been endowed with lots of pluck, without being quarrelsome.

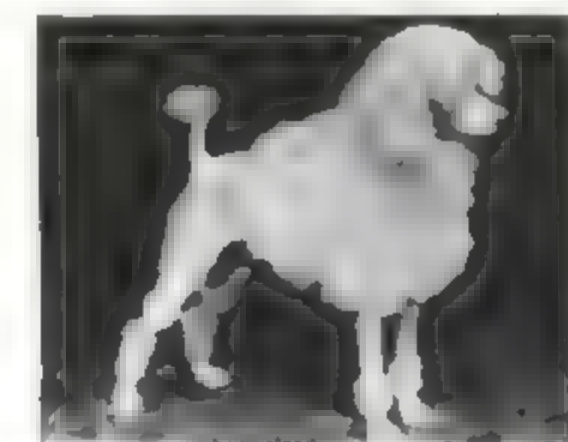
Raciness and speed are associated with Bedlington. In action, he displays some of the characteristics of the Greyhound, not losing sight, of course, of his typical Terrier exuberance and agility. As he stands poised in the ring, the



KENNELS  
OF **SALMAGUNDI**  
HAMILTON  
MASSACHUSETTS

MR. & MRS. JUSTIN W. GRIESS, Owners

White Poodle Puppies  
Black Poodle Puppies  
Grown Stock



Ch. Edelweis du Labory of Salmagundi

**POODLES** ● **DACHSHUNDE**

**BEDLINGTON TERRIERS**

In honor of the imported Bedlington Terrier, The Joker, Winners dog, Best of Winners and Best Bedlington Terrier at the great Morris & Essex Show on May 25th, 1935.

MISS R. PHELPS DODGE  
% Mr. and Mrs. Anthony Neary  
3605—33rd St., Astoria, Long Island

**Bedlington Terriers**

Puppies, two males, two females, born March 29th by a champion out of a fine mother. Another litter expected. Prices \$50 to \$100. All over distemper, All friendly and clever.

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Painter of Dog Portraits  
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and DALMATIANS

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Mrs. L. W. Bonney | Donald Sutherland  
owner | manager

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The ideal companion and guard.  
A few outstanding puppies from the best in imported and American-bred.

VAKECK GREAT DANE KENNELS  
Drury Lane  
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The personification of type,  
health and soundness

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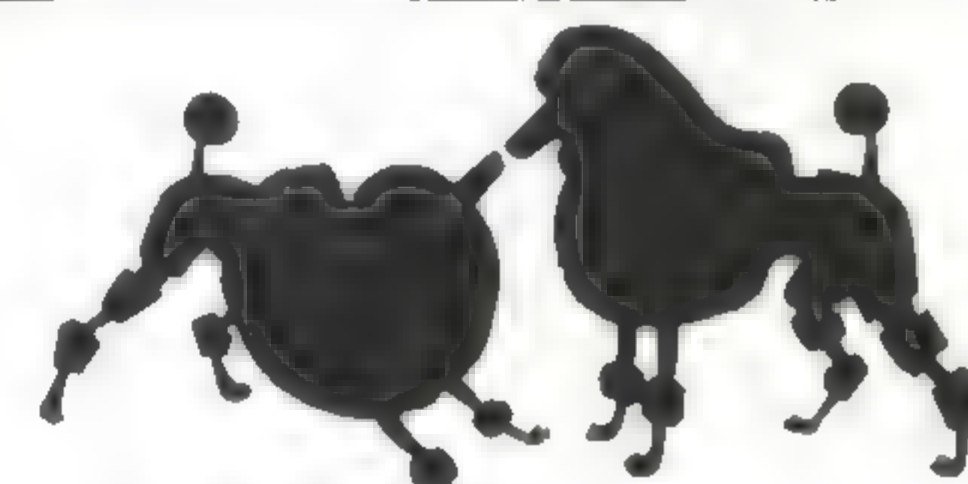
Exceptional Puppies  
of all colors  
from champion stock

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Katonah, N. Y. | Tel. Katonah 217

**CARILLON POODLES**

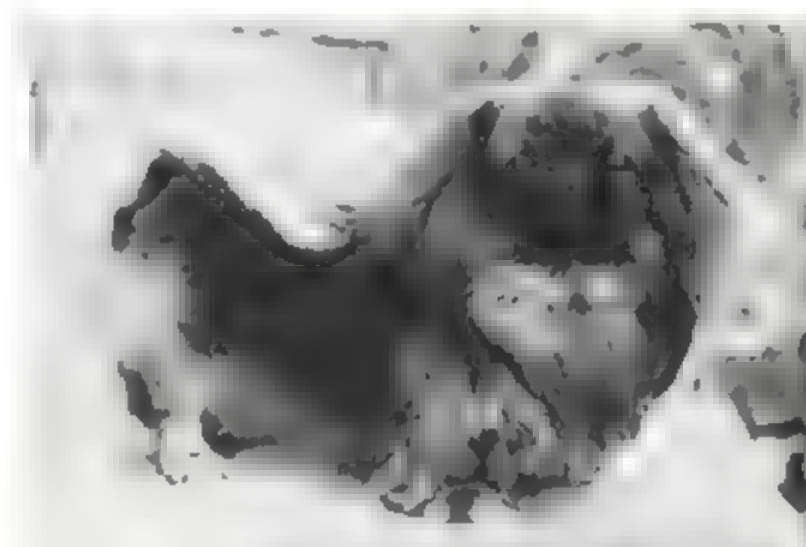
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Specific questions on dog subjects will gladly be answered by The Dog Mart of Vogue.



## THE DOG MODE OF VOGUE



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**IRISH WOLFHOUNDS**  
**DOGS OF DISTINCTION**

Winners of highest awards at the leading shows. Puppies of the same type and breed that will make show prospects or delightful companions.

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Tel. Goshen 154


**DRUIDSWOOD KENNEL**  
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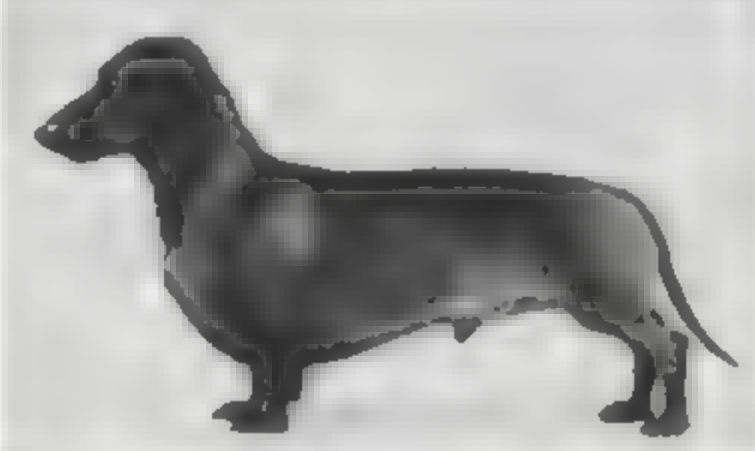
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**Chesapeake Bay Retrievers**

Supreme guardian of the child. The RETRIEVER PAR EXCELLENCE, of all water fowl and up-land game.

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Communicate with Charles W. Berg, 1827 N. 6th St., Philadelphia, Pa.



Ch. Ferl-Flottenberg

**DACHSHUNDE****ELLENBERT FARM KENNELS**

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Fawn and brindle litters ready for your inspection.

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Prevents D.O. (DOGS' ODOR)

Works like magic. Just rub in, then brush out all Dirt and Fleas. Safe for Puppies. 50c at all Dept., Drug, Hardware, Sporting Goods Stores and Pet Shops.

Dri-Bath, 213-A Fulton St. B'klyn, N. Y.



Tommy Tucker prepares to do a trick

**The Bedlington Terrier**

back may appear almost flat till he moves, when the beautiful formation of the flexible spine and loins comes into play.

His eyes are small and deep-set. Don't let his expression of boredom, when at rest, puzzle you. For when there's work to be done, he's alert, active and ready for anything and everything. According to the accepted standards, his coat is hard, with a close bottom and not lying flat to the sides; and the colors range from dark blue, blue-and-tan, liver, sandy to sandy-and-tan. With a few minutes of care each day, and an occasional trimming, there isn't any reason why you can't have a smart, well-kept Bedlington.

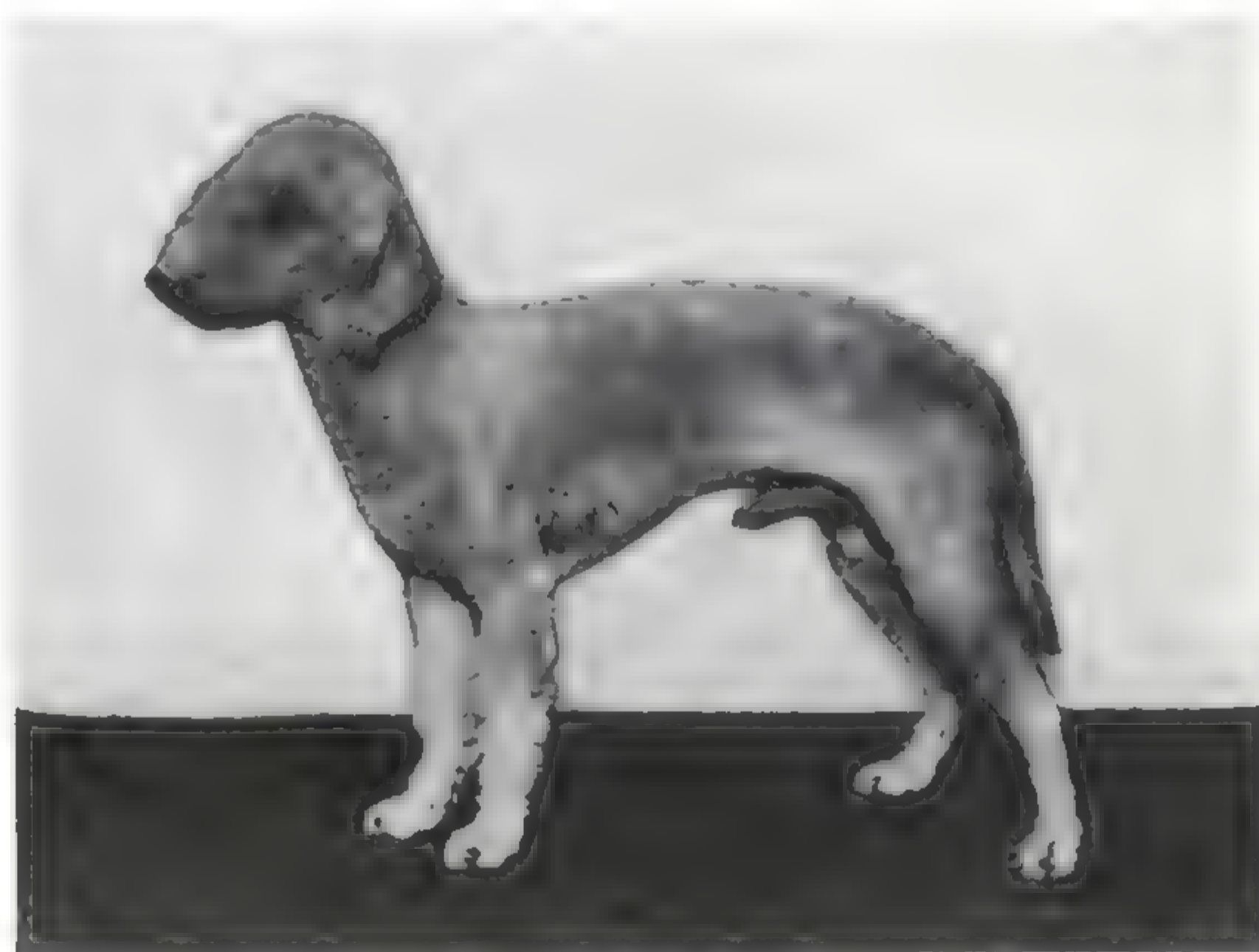
All in all, the Bedlington possesses all the attributes that go to make up the so-called popular dog—he's grand at the show ring, at the fireside or in the country.

If you're interested in purchasing a Bedlington, write to any of the breeders advertising here. Give them the age and sex of the dog you want and the price you are willing to pay. If you want further information on this breed or any of the other ninety-odd recognized breeds, write to the Dog Mode of Vogue, 19th Floor, 420 Lexington Avenue, New York City, and we will be glad to make recommendations.

**The White Cavalier**

After all that has been written and spoken about Bull-terriers it would hardly seem possible to present this famous breed in a new light. But my recollections of them go back for over forty years and I can remember but one person writing something about the inherent modesty of the Bullterrier.

(Continued on page 42)

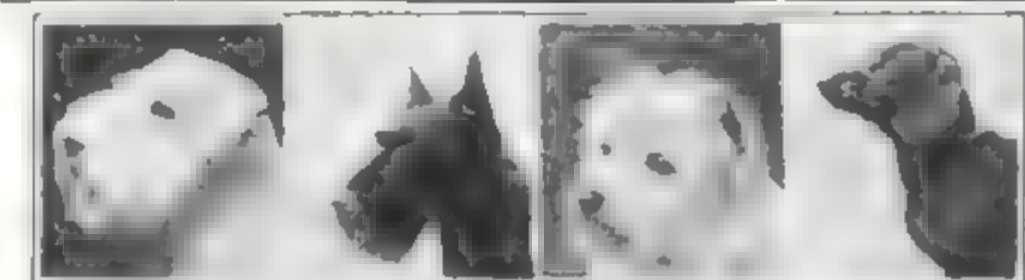


Another of Mrs. Hume's good Bedlingtons

**CHAMPION BRED**  
**WIRE FOX TERRIERS**


Five beautiful male puppies born July 15, the Sire a Champion. Three Grandparents Int. Champions. These sturdy, beautiful, typey fellows for \$55.00 each. Wonderful pals, show dogs or stud prospects you will be proud of. Photos and pedigrees on request.

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Puppies from this outstanding champion for disposal. Visitors invited

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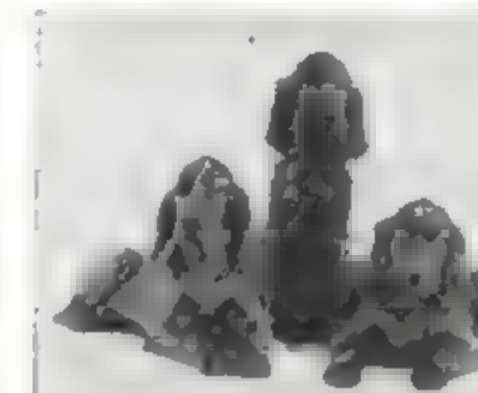
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Bluehill, Maine

**CAIRN TERRIERS** Home Reared Puppies from Prize Winning Stock**Cairn Terriers**

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Puppies in either sex of real type and breeding.

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Warren K. Read, Jr., owner

*Vogue does not sell dogs but will suggest reliable kennels where purchases may be made.*

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## THE DOG MODE OF VOGUE



See what four weeks of yeast feeding did! Fleischmann's Irradiated Dry Yeast, a teaspoonful a day, was added to the diet of the pup on the right. See the heavier bones, the huskier development. Due to the high Vitamin D potency in Fleischmann's Irradiated Dry Yeast, more than 10 times that in standard Cod Liver Oil.

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For sale at pet, department, sporting goods, feed, seed and drug stores. If your dealer hasn't it, send 25¢ in coin or stamps to Standard Brands Incorporated, Dept. V-10, 595 Madison Ave., New York, N. Y., for a 3½-oz. trial can, enough for two to three weeks. Complete literature will be included.

**FLEISCHMANN'S**  
IRRADIATED DRY  
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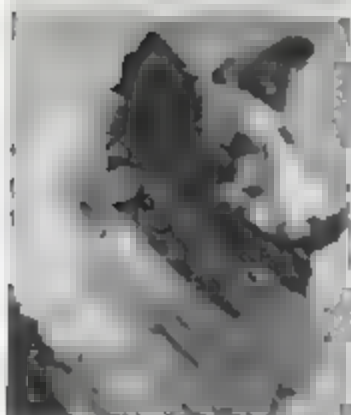
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Creolin kills fleas, helps to heal scratches and prevent infection. Dog breeders and veterinarians endorse it as a safe disinfectant and deodorant. Use it to disinfect the kennel

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Manufacturing Chemists

### CREOLIN

DISINFECTANT • ANTISEPTIC • DEODORANT



Two show winners owned by Frank F. Dole in 1900

## The White Cavalier

(CONTINUED FROM PAGE 41)

Everyone else elaborates on the courage, devotion, guardianship and other like qualities of the breed which, though thoroughly desirable, do not exactly suggest a shrinking violet.

The "White Cavalier," like all brave and faithful men more than able to hold his own in battle when necessary, is modest almost to the extent of bashfulness. Yes, bashfulness in a dog. But in the "white'un" it is a virtue, not a fault, because his unerring instinct tells him when to use his great courage and strength to full advantage. When the right time comes, you may be very sure that he'll not be a bit backward about coming forward, so to speak.

Another quality about this breed that is seldom emphasized is his instinct to regard the family as a unit. While he may show a slight preference for one of the members of the family, seemingly the "Bully" says that what belongs to his master is part of his charge. The family pleasures are his pleasures, their sorrows his sorrows. Sometimes I think Senator Vest had the Bullterrier in mind when he composed his immortal "Tribute to a Dog." And the Bullterrier shares all these in a manner quite human, which he is to a degree that only the ownership of one can make you understand. Dogs of this breed adopt children in a most whole-hearted way, and safe is the child that is left in their care.—C. E. HARBISON



Ch. Adonis of Lime Ridge. Lime Ridge Kennels

### Norwegian Elkhounds

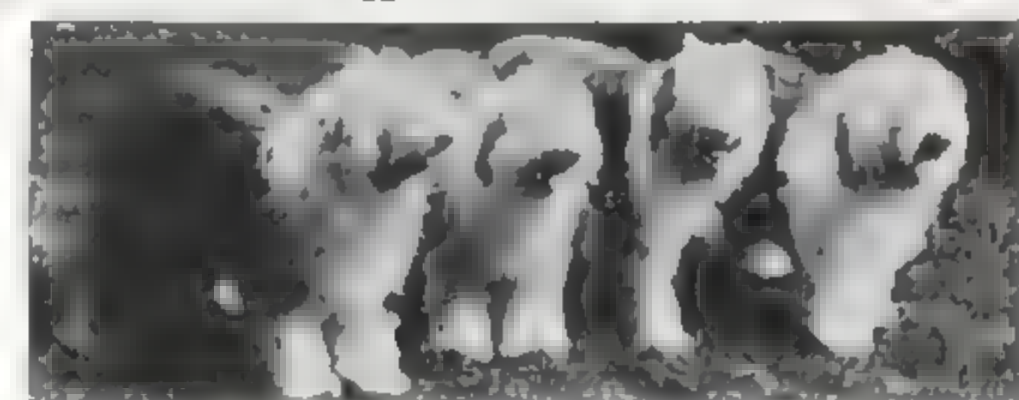


Martin of the Hollow  
Best of Winner, Westminster, 1935

Recently imported. Winner of two challenge certificates and 19 1st prizes at 12 mos. of age in England.

Our puppies are brought up with children, have perfect dispositions, and make fine companions.

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"Raised in the Berkshires"

Puppies, Youngsters  
and Grown Dogs

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Now Combined in 1

● Protect your dog's health; give him new "pep"; free him of worms... the cause of 75% of all dog ailments. It's easy now. No more guessing which kind of worms afflict your dog; the new Pulvex Worm Capsules expel Tape, Round, and Hook Worms in one dosing. No gassing, gagging, or harmful effects. At pet shops and drug stores, 75c, or write us direct. **BACKED BY 92 YEARS OF EXPERIENCE** Wm. Cooper & Nephews, Inc., 1945 Clifton Ave., Chicago, Ill.

### PULVEX Combination WORM CAPSULES

### HOW TO BUY A DOG

THE BEST WAY to go about buying a dog is to write to some of the kennels advertised in VOGUE. Only registered dogs from reliable breeders can be advertised in The Dog Mode, as our censorship is strictly maintained. Incidentally, if you've never bought a dog by mail, you may be surprised to learn that most registered dogs are bought that way. Just tell the breeder the breed, sex, age, and color of the dog you have in mind, the surroundings in which you will keep him and the price you expect to pay. The breeder will handle all the details.

But should you fail to find advertised on these pages the kind of dog you want, write to us and we'll help you find him with no obligation on your part. Address: The Dog Mode of VOGUE, Graybar Building, New York City.



## SOCIETY

## BIRTHS

## NEW YORK

**Barrett**—On August 21, to Mr. and Mrs. C. Redington Barrett (Nancy Van Voorhees), a son.

**Childs**—On August 20, to Mr. and Mrs. Frederick Robbins Childs (Mary Alexandra Hitchcock), a son, Daniel Robbins Childs.

**Forbes**—On August 10, to Mr. and Mrs. John Hall Forbes (Eleanor K. Barrington), a daughter.

**Gillespie**—On August 27, to Mr. and Mrs. C. Waring Gillespie (Jane Baldwin), a daughter.

**Greeff**—On August 19, to Mr. and Mrs. Charles A. Greeff (Adele Montgomery Burcher), a son.

**Knight**—On August 28, to Mr. and Mrs. Ridgway Brewster Knight (Elizabeth R. Spalding), a son, Elliot Spalding Knight.

**Moseley**—On August 23, to Mr. and Mrs. Frederick S. Moseley, junior (Jane Hamilton Brady), of New York and Far Hills, New Jersey, a daughter.

**Sanford**—On August 31, to Mr. and Mrs. Henry Sanford, junior (Rose Grosvenor Davis), a daughter.

**Schley**—On August 28, to Mr. and Mrs. Sturges Mason Schley (Dorothy Belsterling), a son.

**Twiss**—On August 17, to Dr. John Russell Twiss and Mrs. Twiss (Edith Jordan Liddell), a daughter.

**Warburg**—On August 21, to Mr. and Mrs. Gerald Felix Warburg (Natica Nast), of New York and Brookville, Long Island, a daughter, Jeremy Warburg.

## CLEVELAND

**Clements**—On August 27, to Mr. and Mrs. Robert M. Clements (Helen W. Teagle), a son, Thomas Clements, third.

## DULUTH

**Hartley**—On July 23, to Mr. and Mrs. Gullford Hartley (Sarah MacPherran), a daughter, Ann Hartley.

**McMillan**—On August 6, to Mr. and Mrs. Elvero J. McMillan (Caroline Brewer), a son, Elvero James McMillan, junior.

## BIRTHS

## KANSAS CITY

**Findlay**—On August 16, to Mr. and Mrs. David Beals Findlay (Harriet Lindsay Jones), a daughter, Lindsay Findlay.

## MONTGOMERY

**Tankersley**—On July 27, to Dr. Felix M. T. Tankersley and Mrs. Tankersley (Carrie Hill), a son, Felix Marcus Tankersley, junior.

## SYRACUSE

**Chapin**—On August 5, to Mr. and Mrs. Arnold Chapin (Ruth Bailey), a daughter.

## WASHINGTON, D. C.

**Kuhn**—On August 26, to Mr. and Mrs. Fentress H. Kuhn (Mary Ruthert Plerrepoint), a daughter, Mary Evelyn Kuhn.

## ENGAGEMENTS

## NEW YORK

**Beresford-White**—Miss Vera Beresford, daughter of Mrs. Ralph Ranlet and the late Captain the Hon. Henry Beresford, to Mr. Samuel Merwin White, son of the late Samuel Merwin White and Mrs. Elizabeth N. White, of Providence and Newport, Rhode Island.

**Borden-Boone**—Miss Penelope Borden, daughter of Mrs. Lewis Mercer Borden, of New York and Easthampton, Long Island, to Mr. Summitt Edward Boone, son of Mrs. Rapelje Howell, of New York, and of Dr. Harry William Boone, of Champaign, Illinois.

**Coates-Driggs**—Miss Jane Hendricks Coates, daughter of Mr. and Mrs. Arthur Coates, of Bayville, Long Island, to Mr. Ogden Driggs, son of Colonel Laurence La Tourette Driggs and Mrs. Driggs, of Lattinatown, Long Island.

**Gibbs-Hare**—Miss Jean Shearer Gibbs, daughter of Mr. and Mrs. James Gibbs, of Garden City, Long Island, to Mr. Emlen Wain Hare, son of Mr. and Mrs. Emlen Spencer Hare, of New York and Philadelphia, Pennsylvania.

(Continued on page 46)

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911 PARK AV.  
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6, 9, 10 Rooms  
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3, 4, 6, 7 Rooms  
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6 and 7 Rooms  
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New York

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Yours, *Helen*

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**BEAUTY WITH SAFETY.** Hair permanently removed by electrolysis. Expert personal attention; inexpensive treatments. Physicians' endorsements. Consultation, Booklet Free. Edna Grimes, 607 Fifth Ave., N.Y. Plaza 3-7411

**UNWANTED HAIR? CELIA GARDNER.** Electrologist, guarantees permanent removal; no marks or scarring! Scientific, painless. Your doctor will approve! Investigate! Privacy. Medical Arts Centre, 57 W. 57, N.Y. Wick. 2-5750

**SUPERFLUOUS HAIR—200 to 600 removed** per hour safely, painlessly, permanently, by electrolysis. Adele Mulligan, 18 years at 347 Fifth Avenue (at 34th Street), New York City. Phone Ashland 4-6645. Write for booklet

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## CORSETS

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## F FASHION CONSULTANT

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## FURS

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## G GIFT BASKETS

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## H HAIRDRESSERS

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## K KNITS & YARNS

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## L LACES

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## T TAILORS

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**P. BASILE & SON** creates for the discriminating woman individual custom-tailored suits, coats and gowns of the finest imported & domestic fabrics; Fall fashions. Modest prices; remodeling. 17 E. 53rd St., Vol. 5-7581

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AMADO CUSTOM MADE COLLECTION**

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**IN CHICAGO**  
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PRESENTS

Lanvin's new silk jersey afternoon dress for Fall . . . . . \$59.50

116 E. Walton Place  
Just West of Michigan

# SOCIETY

(CONTINUED FROM PAGE 43)

## ENGAGEMENTS

**Kelly-Pratt**—Miss Aileen Kelly, daughter of Mr. and Mrs. Shaun Kelly, of "Glen Crannle Farm," Richmond, Virginia, to Mr. Edwin Howard Baker Pratt, son of the late John T. Pratt and Mrs. Pratt, of New York and Glen Cove, Long Island.

**Robertson - Whittemore**—Miss Kathleen Heaton Robertson, daughter of Mr. and Mrs. Heaton R. Robertson, of New Haven, Connecticut, to Mr. Frank Hamilton Whittemore, son of Dr. E. Reed Whittemore and Mrs. Whittemore, of New Haven.

**Rousmaniere-Gordon**—Miss Mary F. Rousmaniere, daughter of Mr. and Mrs. John E. Rousmaniere, of New York and Oyster Bay, Long Island, to Mr. Albert H. Gordon, of New York, son of Mr. and Mrs. Albert F. Gordon, of Brookline, Massachusetts.

**Sage-Walcott**—Miss Cornelia Cogswell Sage, daughter of the late State Senator Henry Manning Sage and Mrs. Sage, of Menands, to Mr. John Cotton Walcott, son of Mr. and Mrs. Robert Walcott, of Cambridge, Massachusetts.

**Stewart-van der Leur**—Miss Mary Leslie Stewart, of New York, daughter of Mrs. George David Stewart, of Cannes, France, and the late Dr. Stewart, to Mr. Edmond Jean van der Leur, of Cannes.

**Warren-Brewster**—Miss Phebe Warren, daughter of Mr. and Mrs. Eugene Warren, of Troy, New York, to Mr. William Brewster, son of Mr. and Mrs. Frederick F. Brewster, of New Haven, Connecticut, and "Morelands," Dublin, New Hampshire.

**Williamson - Wood**—Miss Catharin Williamson, daughter of Dr. James Edward Williamson and Mrs. Williamson, of Mansfield, Pennsylvania, to Mr. Francis Carter Wood, junior, son of Dr. Francis Carter Wood and Mrs. Wood, of New York.

### AKRON

**Butler-Lewis**—Miss Jean Butler, daughter of Mr. and Mrs. F. W. Butler, of Akron, Ohio, to Mr. George H. Lewis, junior, son of Mr. and Mrs. George H. Lewis, of Atlanta, Georgia.

### BALTIMORE

**Field-Buchheister**—Miss S. Katharine Field, daughter of Mr. and Mrs. A. William Field, to Mr. Gustav A. Buchheister, son of the late George A. Buchheister and Mrs. Buchheister.

**Rector-Love**—Miss Baylis Rector, daughter of Mr. and Mrs. Robert Rector, of Roanoke, Virginia, to Mr. George Love, son of Mr. and Mrs. John T. Love, of Baltimore, Maryland.

### BOSTON

**Dwinnell - Hodges**—Miss Elisabeth Dwinnell, of Boston, Massachusetts, daughter of the late Mr. and Mrs. Clifton H. Dwinnell, to Mr. Charles Davis Hodges, junior, son of Mr. and Mrs. Charles Davis Hodges, of Marblehead, Massachusetts.

**Lawrence-Jacoby**—Miss Sallie Lawrence, daughter of Mr. and Mrs. Stewart Lawrence, to Mr. Francis Jacoby, son of Mrs. Ernest Jacoby, of Brookline, Massachusetts.

## ENGAGEMENTS

### CINCINNATI

**Price - Marckwald**—Miss Clarissa Price, daughter of Mr. and Mrs. Victor Taylor Price, to Mr. Andrew Kirkpatrick Marckwald, son of Mr. and Mrs. Albert Hunt Marckwald, of Short Hills, New Jersey.

### CLEVELAND

**Clarke-Felt**—Miss Marguerite Norris Clarke, daughter of Mr. and Mrs. Norris Jay Clarke, to Mr. Dudley Pomeroy Felt, of Cleveland, Ohio, son of Mr. and Mrs. William Pomeroy Felt, of New Britain, Connecticut.

**Coulton-Fisher**—Miss Lydia Coulton, daughter of the late George A. Coulton and Mrs. Coulton, to Mr. B. Mackey Fisher, son of the late George E. Fisher and Mrs. Fisher.

**Gilchrist-Berry**—Miss Jane Hart Gilchrist, daughter of Mr. and Mrs. John David Gilchrist, to Mr. Gordon Johnston Berry, son of Mr. and Mrs. Maxwell R. Berry.

**Gillies-Allen**—Miss Mary Lou Y. Gillies, daughter of Mr. and Mrs. Donald Burton Gillies, to Mr. Walter Cottingham Allen, son of Mr. and Mrs. Kenneth Leland Allen.

### COLUMBUS

**Jones - Sexton**—Miss Sally Jones, daughter of the late Mr. and Mrs. John S. Jones, to Mr. James Sexton, son of Mr. and Mrs. J. J. Sexton.

### DENVER

**Sweeney - Cooper**—Miss Florence Sweeney, daughter of Mr. and Mrs. Bayard Sweeney, to Dr. Kemp Cooper.

### KANSAS CITY

**Neel - Sutton**—Miss Serena Neel, daughter of Mr. and Mrs. Ellison Adger Neel, to Dr. Richard L. Sutton, junior, son of Dr. Richard L. Sutton and Mrs. Sutton.

### PHILADELPHIA

**Hansell-Poth**—Miss Wayne Hansell, daughter of Mr. Howard Forde Hansell, junior, of New York and Philadelphia, Pennsylvania, to Mr. Harry A. Poth, son of the late Harry A. Poth and Mrs. Poth, of Philadelphia.

**Morgan-Day**—Miss Marcella L. Morgan, daughter of Mr. and Mrs. Marshall S. Morgan, of "Wyndmoor," Chestnut Hill, Pennsylvania, to Mr. William L. Day, son of Mrs. Charles Day, of "Standen," Chestnut Hill.

**Williams-Clark**—Miss Elizabeth Matthews Williams, daughter of Mr. and Mrs. J. Randall Williams, junior, of Philadelphia, Pennsylvania, to Mr. John Taylor Clark, junior, son of Mr. and Mrs. John Taylor Clark, of Brookline, Massachusetts.

### PITTSBURGH

**Harris - Barnett**—Miss Hildegard Harris, daughter of the late Frederick Morgan Harris, to Mr. Lincoln Kinnear Barnett, son of Mr. and Mrs. L. H. Barnett.

### RACINE

**Rohan-Miller**—Miss Katherine Jane Rohan, daughter of the late James V. Rohan and Mrs. Rohan, to Mr. Noel Henry Miller, son of the late Henry C. Miller and Mrs. Miller.

(Continued on page 47)

**HATS**  
**JOHN FREDERICS, INC.**  
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**THERESE & ESTELLE** HATS

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## SOCIETY

## ENGAGEMENTS

## TORONTO, ONTARIO

**Osborne - Jennings**—Miss Elizabeth Ewart Osborne, daughter of Lieutenant-Colonel J. Ewart Osborne, D. S. O., and Mrs. Osborne, to Mr. Charles Jennings, son of Mr. J. C. Jennings.

## WEDDINGS

## NEW YORK

**Hecker-Gordon**—On August 31, at Nantucket, Massachusetts, Mr. Christian Henry Hecker, junior, son of Mr. Christian Henry Hecker and Mrs. Mabel Hayes Hecker, of Detroit, Michigan, and Miss Laura Kimball Gordon, daughter of Mr. and Mrs. George Cooley Gordon, of Rochester, New York.

**James-Swift**—On September 21, in Christ Church, Rye, New York, Mr. Garth Pierpont James, of New York, son of the late J. Cary James and Mrs. James, of Milwaukee, Wisconsin, and Miss Mary Lawrence Swift, daughter of Mr. and Mrs. Lawrence Swift, of New York and Rye.

**McLane-Crawford**—On August 28, in Tuxedo Park, New York, Mr. Allan McLane, junior, son of Mr. and Mrs. Allan McLane, of Baltimore, Maryland, and Mrs. Anne Weld Crawford, daughter of Mrs. Edward Motley Weld, of New York and Tuxedo.

**Wiseman-Wood**—On August 19, Mr. Mark Huntington Wiseman, of New York, and Miss Eleanor Carter Wood, daughter of Dr. Francis Carter Wood and Mrs. Wood, of New York and Claremont, New Hampshire.

## BOSTON

**Hammond-Pierson**—On August 27, in Trinity Church, New Orleans, Louisiana, Mr. Mason Hammond, son of Mrs. Samuel Hammond, of Boston and Nahant, Massachusetts, and Miss Florence Hobson Pierson, daughter of Mr. and Mrs. J. Ogden Pierson, of New Orleans.

**Simpson-Goddard**—On August 8, in Cairo, Egypt, Lieutenant-Commander Antony Simpson, of the British Navy, and Mrs. E. Cole Goddard, of Boston, Massachusetts, Georgia, and Rome, Italy.

## CHARLOTTE, NORTH CAROLINA

**Diltz-Cave**—On August 19, Mr. Lawrence Edmund Diltz, of Greensboro, North Carolina, son of the late James Diltz and Mrs. Diltz, of Spartanburg, South Carolina, and Miss Mildred Wadsworth Cave, daughter of the late Pat McRae Cave and Mrs. Cave.

## CINCINNATI

**Ault-Perin-Smith**—On August 5, Mr. Lee Addison Ault, son of Mrs. C. Wolcott Henry, and Miss Dorothy Perin-Smith, daughter of Mrs. F. Perin-Smith and Mr. Harrison Smith.

## CLEVELAND

**Anketell-Rose**—On August 24, Mr. Thomas J. Anketell, junior, son of Mr. and Mrs. Thomas J. Anketell, of Detroit, Michigan, and Miss Barbara Rose, daughter of Mr. and Mrs. William A. Rose.

## WEDDINGS

**Daley-Robison**—On August 12, Mr. William C. Daley, son of Mr. William A. Daley, and Miss Dorothy Robison, daughter of Mr. and Mrs. Walter L. Robison.

**Elsaesser-Alexander**—On August 15, Mr. John Ford Elsaesser, of New York, son of Dr. Armin Elsaesser and Mrs. Elsaesser, of Youngstown, Ohio, and Miss Martha Caldwell Alexander, daughter of the late Henry M. Alexander and Mrs. Alexander.

**Lavino-Vail**—On September 17, Mr. Edward George Lavino, junior, of "The Chimneys," Rydal, Pennsylvania, son of the late Mrs. Clayton Dixon and the late Edward George Lavino, and Miss Virginia Vail, daughter of Mrs. George Ira Vail, of Cleveland, Ohio.

## DULUTH

**Fryberger-Salyards**—On August 17, Mr. Herschel Burroughs Fryberger, junior, son of Mr. and Mrs. Herschel Burroughs Fryberger, and Miss Patricia Salyards, daughter of Mr. and Mrs. Henry Franklin Salyards.

## NEW HAVEN

**Raynolds-Leeming**—On August 24, at Hillside, Pine Orchard, Connecticut, Mr. James Wallace Raynolds, of Nitro, West Virginia, and Mrs. Elizabeth Whiting Leeming, daughter of Mr. and Mrs. Howard Mahew Whiting, of Pine Orchard.

## PHILADELPHIA

**Bohlen-Thayer**—On August 29, in the Church of the Good Shepherd, Rosemont, Pennsylvania, Mr. Charles Eustis Bohlen, son of Mr. and Mrs. Charles Bohlen, of Philadelphia, Pennsylvania, and Miss Avis Howard Thayer, daughter of Mrs. George C. Thayer, of "Kyneton," Villa Nova, Pennsylvania.

**Mahan-Coleman**—On September 12, in Grace Church, Chestnut Hill, Pennsylvania, Mr. Frank H. Mahan, junior, son of Mr. and Mrs. Frank H. Mahan, of Haverford, Pennsylvania, and Miss Sarah Lang Coleman, daughter of Mrs. F. Stokes Coleman, of Chestnut Hill.

## SAN FRANCISCO

**Jones-Garceau**—On September 21, in Old Mission Dolores Church, Mr. Thomas Llewellyn Jones, son of Mrs. Thomas John Jones, of Burlingame, California, and Miss Marguerita Garceau, daughter of Mrs. Alexander E. Garceau.

**Warner-Davis**—On August 24, in Montecito, Santa Barbara, California, Mr. Wolcott M. Warner, son of Mrs. Henry Wolcott Warner, of New York, and Miss Margery Davis, daughter of Mrs. T. Morgan Davis, of Montecito.

## SYRACUSE

**Fox-Brust**—On September 14, in Saint Paul's Episcopal Church, Syracuse, New York, Mr. Frederick Close Fox, son of Mr. and Mrs. F. H. Fox, of Toledo, Ohio, and Miss Helen Brust, daughter of Dr. Herbert O. Brust and Mrs. Brust.

**Post-Dudley**—On August 12, Mr. Charles Dayton Post, of Boston, Massachusetts, son of Dr. Charles D. Post and Mrs. Post, of Syracuse, New York, and Miss Cynthia Dudley, daughter of Mr. and Mrs. A. Dean Dudley.



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'DO SOMETHING' FOR YOU**

**Jean King**  
INC

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# Vogue Covers

## The Velvet Ball



• The most enticing plans are going forward for the Velvet Ball and Débutante Cotillion—it's to be given at the Waldorf-Astoria October 25. The custom of the cotillion is as charming as it is old-fashioned, and its revival will be hailed with the most pleasant approval on all sides. This ball ought to have a very special charm, for the effects gained through the use of velvet in luscious shades will add greatly to its beauty. Leading dress-makers and designers, both French and American, are contributing models in velvet especially made for the fashion show that will be a feature of the evening.

The proceeds of the Velvet Ball will benefit The New York Infirmary for Women and Children. Mrs. Frank A. Vanderlip, president of The Infirmary, is Honorary Chairman of the Ball, and Mrs. George Upham Harris is Chairman. Under their direction are various enthusiastic committees of well-known New York women. Among the guests will be the débutantes of the year, not only from New York, but also from Boston, Philadelphia, and Washington.

## French flickers

• We have our Russian movie emporium, the Acme. We have our English movie headquarters, the Westminster. German cinematic centres abound in Yorkville. And now the Cinema de Paris at 66 Fifth Avenue—formerly known as the Fifth Avenue Motion Picture House—has become a haven for Francophiles. Since midsummer, it has harboured the best and newest of the French films, all equipped with English dialogue or titles. And it will continue to do so for the benefit of

those who delight in the art of René Clair, in the impertinent noses of French soubrettes, and in the general air of Gallic irresponsibility.

## Truly Parisian



• Discriminating gourmets know their own minds—which is a general explanation of why they go undeviatingly to the Restaurant Marguéry. The specific explanation lies in the fact that the cuisine there is true to the best French tradition. Now is the season to enjoy the delicious game dishes—for where else in this country can be found such partridge, such quail, such *canard à la presse*—or grouse, roasted to a turn? Indeed, most of the rarefied delicacies that are usually difficult to find, except in Europe, are to be had at the Marguéry. To accompany them are served the fine old vintages which are the pride of the wine-cellar there and which are selected and maintained by Mr. Ercole Marchisio with as much care as he gives to his entire restaurant. Angelo, who presides at the bar, reports that Daiquiris are more popular than ever at the cocktail hour. But he has contrived some new mixtures that are runners-up.

The Marguéry has just been newly decorated in a charming and classically Parisian style by Raymond Anthony Court. There is pleasant entertainment and quiet music late in the afternoon and during dinner.

## Comfort in Carnegie



• Concert-goers, rejoice! Your temple of music, Carnegie Hall—that hallowed ochre edifice of sound and society—is taking a new lease on life. A whole new system of air-conditioning has been

**I'm liked by tall women  
I'm "Buttons"**



I flatter them of course, but I'm made that way. I make them feel graceful, and call attention to their usually very nice ankles. I've 15 versions, in new fall colors; suede, kid, patent; only at Shoecraft, only . . . . **\$12.50**

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AAAAA to C Narrow fitting heel  
8 1/2 9 1/2 10 add \$1. 10 1/2 11 add \$3.



**THIN BLACK  
Is Man's Weakness  
And Woman's Strength**

Dye your faded sheers. Dye your pastel nets. Then you'll march in the forefront of fashion this winter.

"Thin black", they said in the Gay Nineties, "is very fast!"—not referring to durability.

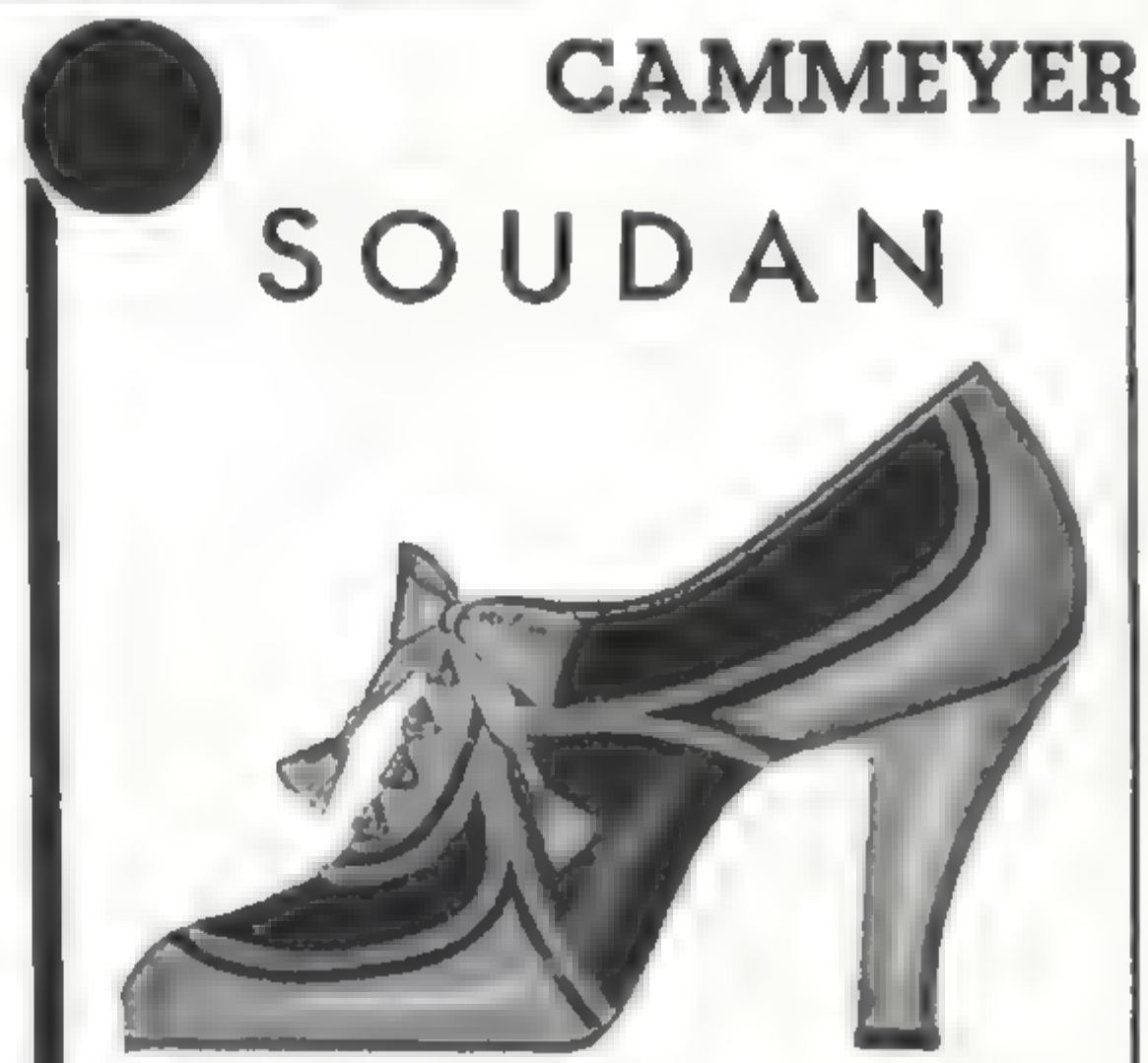
"Thin black" counsel fashion scouts, "will be very good this winter." Yours will be good—we promise—if Landsman dyes them. His skill and care, the soignée touches with which he finishes them off, make them gowns with much more future than past!

*Gowns dyed \$6.00 up*

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in  
Persian*

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HATS**

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# the town

installed for the winter season. No more winds sweeping down your back in the first-tier boxes. No more pockets of airlessness in your orchestra seats. No more dryness, chilliness, stuffiness, staleness. The new method promises you a complete change of air every ten minutes. And the air will be fresh because it will come from the roof instead of the street; and warmed, for those arctic nights, by passing over regulated heating-coils. So from now on you will be able to listen to the magic of Toscanini without pulling your furs about your ears or envisaging a night of aspirin and hot toddies.

## For music-lovers

• Now is the time to include music in your winter design for living. New York is rich in concerts—but don't trust too much to going on the spur of the moment, lest you find your intention good, but seats lacking.

The Philharmonic Symphony at Carnegie Hall promises such distinguished conductors as Arturo Toscanini, Sir Thomas Beecham, Otto Klemperer, and Hans Lange. And don't forget those delightful Saturday morning concerts for children and young people, under Ernest Schelling.

In Carnegie Hall also (opening November 21-23) will be heard the Boston Symphony Orchestra, again with Serge Koussevitzky conducting.

The series of Beethoven sonatas to be given by Artur Schnabel at Carnegie will be very worth the modest subscription price. These recitals will be held on seven Wednesday evenings, starting January 15.

Jascha Heifetz will play at Carnegie on the evening of October 9; and Kreisler on the Saturday afternoon of October 12.

If you want to plan many Saturday evenings enriched by music, dance recitals, lectures, and dramatic productions, look over the program prom-

ised by The Institute of Arts and Sciences, which is a sort of extension course of Columbia University. To be a member of the Institute and thus be privileged to attend these Saturday night events throughout the season costs only about \$15.

## Formal opening



• After much casting about for a striking name for its new formal restaurant, The Savoy-Plaza has decided to call it the Savoy Room. We agree that it's usually better to be simple than to be striking. Be that as it may, the new room is striking in its décor, which has been done in tropical colourings by Eugene Schoen and Sons. The opening is scheduled for October 3—from dinner to dawn—and it will be a very grand affair indeed, all for the benefit of the Social Service Auxiliary to the New York City Cancer Institute. Rosita and Fontana, one of the most brilliant dance teams known, will be stars of the opening and will entertain each night.

Thereafter, the room will be open for lunch, dinner, and supper; a series of fashion shows will be given on Tuesdays, at luncheon, for the benefit of various charities. Dick Gasparre's orchestra plays each night, for dinner and supper. And, after October 4, Dwight Fiske will be entertaining all comers with his inimitable ditties.

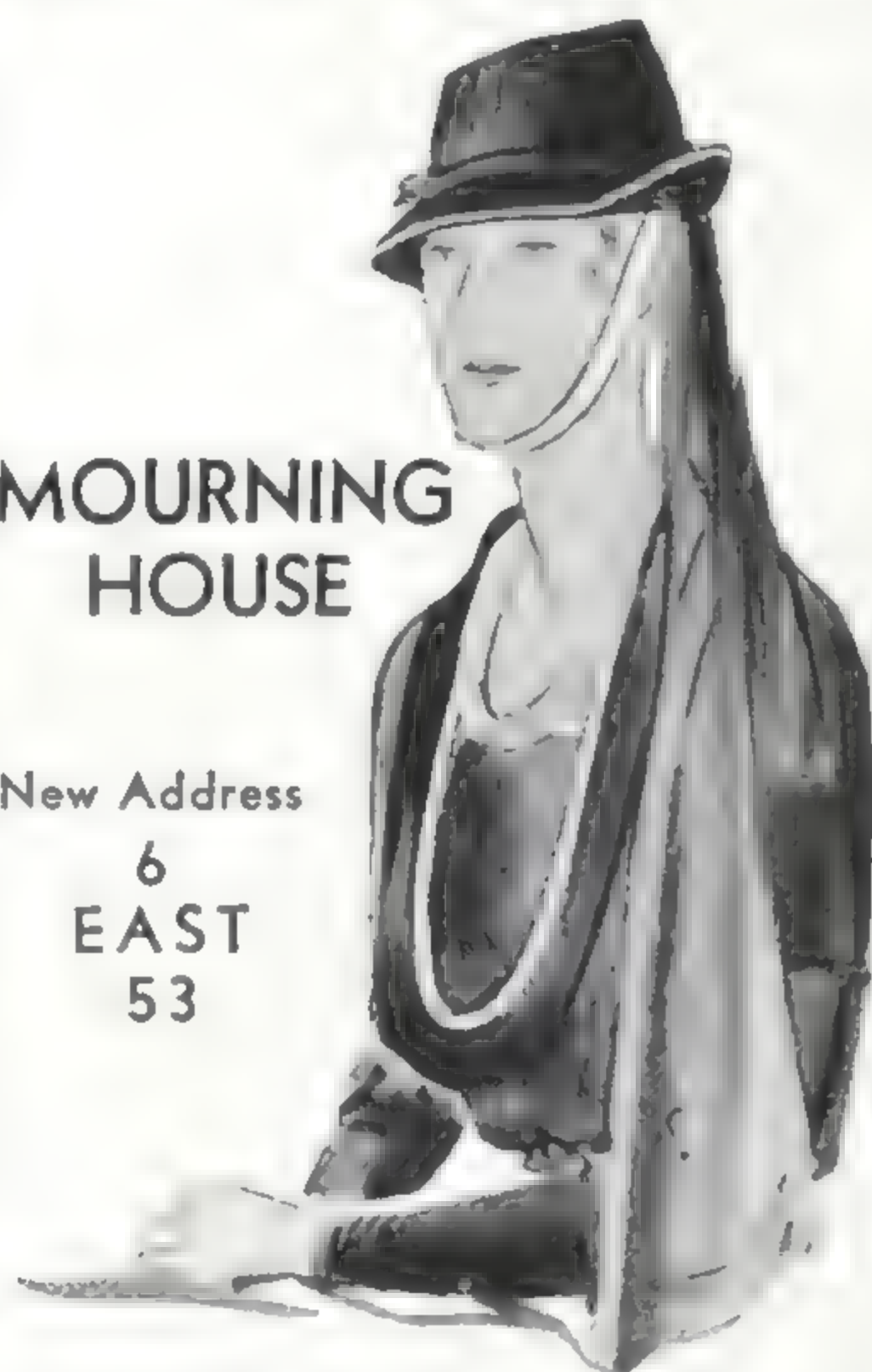
Basil Fomeen will alternate with Gasparre during dinner and will also play in the café lounge at the cocktail hour.

## Sandwich fame

• Reuben's has, by its own admission, gone "smart, subdued, and cultured." The present installation at 6 East Fifty-Eighth Street is a magnificent and (Continued on page 50)

## MOURNING HOUSE

New Address  
6  
EAST  
53



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MULLCH  
6 East 53rd St., N. Y.

## "TUFTED ELEGANCE"



IN days of old when knights were bold this luxurious hand-shirred, satin-lined *muffbag* would stir romantic fancies. Sinuously curved to fit under your arm . . . or, like your heart, wear it on your sleeve if you wish!

Black transparent velvet  
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Antelope....8 feet of it.... 18.50

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**The Gidding Co.**  
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The First Fall Silhouette as interpreted by Miss Eta, that clever young American designer, who uses heavy Samara crepe with Bianchini's Rocheuse in Persian patterns for the colorful waistcoat.

## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 49)

incongruous contrast to its beginning twenty-five years ago as an upper Broadway delicatessen with bare tables. Just as Arnold Reuben, still the host, but now suave and Continental in his dinner-jacket, is a contrast to the Arnold Reuben who used to greet all comers, both celebrities and others. He says, however, that despite the limousine trade and the high prices, the new place is "still Reuben's"—open at all hours as the home of the glorified sandwich.

### Le coq rouge



• Despite the fact that the Coq Rouge has always been pretty complete, it has gone itself one better and opened a new formal room called the Salon Azure. Elsie Cobb Wilson devised the decoration, covering the walls with blue Cellophane and adding daring accents in the mustard coloured divans and the royal-blue chairs. Just to give a fillip to special dinner-parties, four "royal boxes" have been devised. If you want to occupy one of these, of course you must make a reservation in advance. Joe La Porte and his orchestra play for dancing, and Clarence Tisdale with his Coq Rouge Trio provides songs. The address, need I remind you, is 65 East Fifty-Sixth Street. Who could forget that Skyline Bar!

### Art realm



• The Museum of Modern Art, 11 West Fifty-Third Street, has a schedule of exhibitions that sounds varied and interesting.

Until October 24, the schedule includes:

Paintings and drawings by Fernand Léger, the famous French cubist.

Modern bookbindings by Professor Ignatz Wiemeler, who is at the head of the department of bookbindings in the Staatliche Akademie für graphische Kunst in Leipzig.

Architectural models, plans, and enlarged photographs of the recent work of modern architects in California, emphasizing particularly work by Richard J. Neutra. Photographs of motion-picture sets will be included.

### Hither and yon



• Jules Lande, whose music we all like so much at the St. Regis, will come down from the roof on the third of October to play in the new King Cole room during luncheon and the cocktail hour.

• The new season is on at the Casino in Central Park, all to the dancing

TECLA presents only the world's finest culture pearls, in styles of adornment that reflect the highest fashion authority . . . Necklaces, bracelets, earrings, rings and other jewel pieces, mounted in gold or platinum, with genuine diamonds. Special mountings designed to order.

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 (at 49th St.)

Grown in the



Living Oyster



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Exquisitely handwoven of richly colored straw in typical Mexican designs and Indian figures. No two baskets are alike. They vary in design, color, and size. Knitting basket with two handles, about 8 by 17 inches. Waste basket about 11 inches deep. Order by background color: natural, purple, blue, yellow, rose, green. All orders carefully filled.

**\$1.98**

Shipped anywhere in the United States, express collect.

**A. Harris & Co.**

Dept. V-19 DALLAS Texas

## Shops to know

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on these pages. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.



## VOGUE COVERS THE TOWN

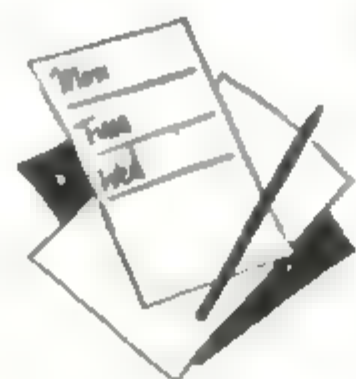
tunes of Leo Reisman and his orchestra. Besides playing from 8 till 3 each night, they are on hand for cocktail dancing in the Fountain Bar on Saturday and Sunday afternoons. The entertainment program at the Casino has become so popular that two shows are given every evening—one at dinner and one at supper.

• There is a new revue at the French Casino (Seventh Avenue at Fiftieth Street). It is called "Folie Parisienne," which gives you a fair idea. And it provides one gorgeous Broadway evening.

• If you're trailing Jimmie Rogers, you'll find him at Mon Paris, the intimate little club at 142 East Fifty-Third Street. Claire Willis sings, and Gene Fosdick and his orchestra alternate with the rhumba band of Oscar Calvet. Mon Paris is still under the genial direction of Joe and Guido and is a pleasant spot for cocktails, for dinner, or for after the theatre.

• Every one likes the Town Casino Club—you have only to go there to find out why. It has a certain air of elegance combined with charm and cordiality. John Prete is the presiding genius—which is a veritable guarantee of excellent food, drink, service, and entertainment. There is a prix fixe luncheon costing about a dollar, and the dinner for only about twice that amount is very de luxe. The Modernistic Room is the spot to meet for cocktails.

## Dates in October



## GOLF TOURNAMENTS

October 11-12—Lesley Cup Matches; Oyster Harbors Club, Massachusetts.

October 14—Autumn Tournament; White Sulphur Springs.

## HORSE-RACES

September 30-October 12—Westchester Racing Association; Belmont Park, Long Island.

October 7-31—Sportsman's Park, Illinois.

October 9-26—Narragansett Racing Association, Narragansett.

October 14-30—Empire City Racing Association, Yonkers, New York.

## HORSE-SHOWS

October 4-5—Piping Rock, Locust Valley, L. I.

October 5—Montgomery County Charity; Bethesda, Maryland.

October 19-26—American Royal; Kansas City.

October 25—Montpellier, Virginia.

## HUNT RACE-MEETS

October 5—Bridlespur Hunt; Huntleigh Village, Missouri.

October 5—Huntingdon Valley; Jenkintown, Pennsylvania.

October 8-9—Rolling Rock; Ligonier, Pennsylvania.

October 11—Western Pennsylvania Hunts Racing Association; Greensburg, Pennsylvania.

October 12—Whitemarsh Valley Hunt; Flourtown, Pennsylvania.

October 15-19—United Hunts; Belmont Park, Long Island.

October 16-19—Rose Tree Hunt; Media, Pennsylvania.

October 19—Monmouth County Hunt; Red Bank, New Jersey.

October 23-26—Essex Fox Hounds; Peapack, New Jersey.

"FLANEUSE"



## FOLLOW SUIT

Braiding, new note of fall suits, trims this smartest of low-heel oxfords. Designed to make the foot look sizes smaller. Black, brown, or blue suede. \$12.50. This same type oxford in baby alligator, black, brown, or navy. Built up leather heel. \$16.50

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*The CRYSTAL CLOCK*

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CUSTOM  
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# VOGUE

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BENITO HAS PAINTED FOR THE COVER OF THIS ISSUE A TURBAN OF MARVELLOUS STRIPED LAMÉ THAT COULD HAVE SPRUNG FROM ANY ONE OF A DOZEN COLOURFUL COUNTRIES AND THAT IS CERTAIN TO GIVE ZEST TO YOUR LIFE AT COCKTAILS OR DINNER. YOU WEAR IT WELL OVER ONE EYE, WITH THE DRAPERY SHOOTING SKY-HIGH OVER THE OTHER, AND THE CAT'S-WHISKER BOW STANDING OUT IMPUDENTLY UNDER YOUR CHIN. BOTH HAT AND SCARF FROM BEST; I. MAGNIN; NEIMAN-MARCUS

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH  
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EDNA WOOLMAN CHASE -EDITOR-IN-CHIEF OF THE THREE VOGUES



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PARFUM DE CARON



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**B**ellodgia, tantalizing and haunting, is the perfume of fascination and romance.

Created for the gentleman "Pour un Homme" inspires the personality that radiates energy and activity—he will use it day and evening for distinction and refinement.





# From THE BUYERS' NOTEBOOKS

TELEPHONE INDEX  
OR  
MEMORANDA

Military hats  
nifty, but thumbs  
down on political  
stuff —  
Italian,  
Abyssinian  
head-gear

OFFICE MEMORANDUM

From  
Date

These hats  
will take: oblong  
(front to back);  
little Spanish hats,  
little caps, soft  
off-the-face type  
Lots of fun with veils

MEMO

Evening neck-line  
low enough to  
shock pleasantly!  
The Guinevere line  
is a winner: tight  
to hips, then  
whoosh.

Long capes are going  
to sweep up the  
town — and  
theatre lobbies —  
Grandest Fabrics  
in years

MEMO from

Fur Tips:  
Rush on short fur  
wraps for evening  
sable or marten.  
Persian all over  
the place. Alaska  
sealskin swell  
for coats, capes.

DON'T FORGET

THINGS TO DO  
SELL WOMEN  
ON DRAPERY—  
IT'S GREAT  
STUFF

I'm boosting:  
belts (for every-  
thing) Bags  
with top-handles  
Trimming  
(Frogs, etc.)  
Big glittery chokers









# Collection Recollections

AND after it's all over—there are things you can't forget. Things you build high hopes on, vision new Visions over. One of those nobly draped white dresses that turn you into an alabaster Athene. A skin-tight shirred sheath that unabashedly says you're a human being. That dress at the right that makes you the unforgettable Lady in Black. Capes—swishing Venetian glories at night, ruthless sentry capes by day. Naked backs. Black. Astrakhan and then more astrakhan. Military suits and insolent soldier helmets brandishing silver fox tails or flying *coq*. Husky, clumsy hockey-goal gauntlets of silver fox or crude sulphur gloves against black. Liquid gold or chiffon tea-gowns with Herald Angel sleeves. A pleated fuchsia chiffon blouse. Jodhpur boots climbing up over your ankle. A Juliet hair snood—even if you only wear it once. Jewelled belts. Brass buttons and brandenburgs. And maybe an evening dress with absurd purple pants.

COLOURS. You come away from the collections with a monomania for black. You have a burning desire to live in it all day. All-black or black fired with a strange violent shade: a cyclamon blouse, crotle sweater (crotle, by the way, is on the ginger tone), sulphur gloves, coral, vivid blue, military red, violet, or brown snatches. You are even taunted with the idea of black for sports—big black shoes and a black-and-white check with a third vivid colour. If anything swerves you from black, it might be that new Vionnet saffron colour (in a coat deluged with astrakhan), or Schiaparelli's ink-blue, or Molyneux's sage-green worn with strawberry gloves, or some fiery red out of Russia. (Continued on page 132)



VIONNET'S proud toga (opposite)—a spectacular wrap of purple velvet and ermine, hung on a crystal clasp. ALIX'S famous Corsican mannequin, drawn by Eric on this page, with nothing much above the waist and the widest skirt in the land—some fifteen odd yards. Black cloqué taffeta shackled with a belt of massed turquoises. Bergdorf Goodman has imported this model • Thus begins the third and final report on the Openings







SCHIAPARELLI'S husky silver fox gauntlets (opposite), clumsy as a hockey goalie's. Stiffed-quilled felt hat and curl-disciplining net. And her Spartan black wool suit with a silk blouse bespattered with white crowns. (From Salon Moderne, Saks-Fifth Avenue)

SCHIAPARELLI'S warrior helmet (right), plumed with a silver fox tail. And her stola of silver fox and black wool flung insolently over your shoulder—the stola being part of a black wool coat, and weighted by the three bands of fur. (Bonwit Teller)









LANVIN trails angelic emerald wings, patched with silver lamé, over a dead-black sheath, in the tea-gown, left. The yoke and sleeves are of green silk crêpe. Boucheron jewels. Gown imported by Bendel

PIGUET pours yards and yards of liquid gold lamé into the dazzlingly intimate gown, right, the folds heavy and flowing, bound at throat and waist with gold leather as supple as silk. Imported by Jay-Thorpe



HORST, PARIS









VIONNET cuts the black woollen coat at the left with elegance in every line. Magnificent leopard skins sweep from neck-line to hem in a tuxedo revers collar and a free-swinging scarf. The felt Breton with the pie-crust edge is from Descat. Vionnet's velvet gloves. Bonwit Teller has the coat ROCHAS makes the brief coat of brown Alaska Sealskin, above, without a sign of a collar. To the back, he gives a tremendous flare, and to the sleeves, voluminous fulness (Milgrim). A Maria Guy toque SCHIAPARELLI'S suède-palmed Persian lamb gloves, left, are as bulky as a hackney driver's and the most exciting accessory of the year (Bergdorf Goodman). Schiaparelli makes them of other furs, too





MAINBOCHER'S new attack: sharp flares mobilized in the rear. The jacket and skirt of the ink-blue wool suit (far left) swoop back and are banded with breitschwantz. The same strategy in the blue wool suit, left. The jacket flips back to match the flare in the skirt (Bergdorf Goodman)

MOLYNEUX squanders Persian lamb in the black wool suit, right—in jacket back, sleeves, and hem of the dress (Russeks and Neiman-Marcus). Persian lamb, again, on another Molyneux black wool ensemble (far right). Quantities of it edge the jacket (from Russeks and Neiman-Marcus)

RBW









SCHALL, PARIS

LELONG made the four-piece sports suit at the left: a brown wool jacket and skirt, a nutria-trimmed top-coat to match, and—of all things—a taffeta blouse (Salon Moderne, Saks-Fifth Avenue). Suzy's spirited chasseur hat is of brown felt. BUSVINE proves that black is supremely smart for country wear, if it's handled right. Above, he tops a black wool skirt with a black-and-coloured Glenurquhart plaid jacket—a flawless combination. Fortnum and Mason have this model





LANVIN'S beige-and-brown tweed suit is flawlessly tailored, with a jupe-culotte cut to hang straight as a string. The carnival hat has a long red scarf flying from its peak or tossed around your neck, to muffle your throat or anchor your hat

DE WAR knitted both the outfits below. Left, an ink-blue suit, with a huge yoke knitted in astrakhan-like curls; imported by Saks-Fifth Avenue. Right, a skirt in bold red-and-green plaid, topped by a plain green cardigan; imported by Bonwit Teller







LELONG (HATTIE CARNEGIE)

HORST, PARIS

A musketeer astrakhan cape (above): shaped to toss triumphantly over the arm; worn with a black wool suit whipped round the edges with soutache and brandenbured up to the chin. White rayon blouse and Suzy hat with pompons. Opposite: Lelong's spectacular, but eminently wearable black wool coat. Adventurous shoulders, broad and bulky. Complete sleeves of Persian lamb. And cordons of fur barring the chest from neck to waist. Rose Descat's astrakhan cap





LELONG (JOHN WANAMAKER)





SCHIAPARELLI'S brown wool coat, left, with a clean-cut collar of kolinsky and passementerie swirled by the yard over pocket flaps. Imported by Rose Amado. Even the felt toque, worn with a snood, is loaded with soutache scrollwork  
 CHANEL'S coat-without-fur, below: strict, classic, unquestionably Chanel. It's of nubby black wool, belted with leather (Salon Moderne, Saks-Fifth Avenue)







SCHALL, PARIS

PAQUIN'S Persian lamb perfection, above: cunningly worked in strips to give that fine flare (Jaeckel). Agnès hat JODELLE'S black Leda cloth coat (opposite page, below), Persian lamb sleeves and collar and a bodice that winds round you into a sash (imported by Jay-Thorpe). Agnès hat CREED'S "Dragoon," left: a black monotone Linton tweed coat that does things for your figure, trimmed with breitschwantz. Imported by John Wanamaker. Agnès hat MAGGY ROUFF'S "Pensée," left, of purple wool, has cones of nutria for sleeves (Russeks). Talbot's felt hat





# NIGHT NEWS

CHANEL'S first black gown above is really a shawl of glittering paillettes wrapped close to the body. There's not a hint of peasant feeling. For the second dress—one enormous shawl of self-figured black crêpe, with black silk fringe. (From Rose Amado; I. Magnin; Neiman-Marcus)

CHANEL is doing things with shawls. Not the cashmere shawls of our grandmothers or the riotously botanical pieces that are known as Spanish, but elegant, extravagant shawls entirely of paillettes, or of heavy, coal-black crêpe, with miles of fringe, such as we show at the top of the page. Chanel, herself, started shawls to success this season when she appeared at the Hon. Mrs. Reginald Fellowes' ball in a dress that was actually a bright coloured shawl, draped and folded about her

- Bergdorf Goodman has gone royalist. Their new vanity-case for irrepressible young things is a gold metal sceptre, almost a foot long, hung by gold cords and glittering with pomp and majesty. Inside this rod of empire are a purse for keys and change, room for cigarettes, a handkerchief, powder and rouge, and all the rest, down to a lipstick in the very bottom of the gadget
- Crystal watches—to slip in an evening bag—have great cachet. Jay-Thorpe has a gem—a flat disk of clear crystal, into which a quarter-sized watch is set
- Hattie Carnegie has a Lilliputian evening bag of metal brocade—so small that you can close your hand over it. It takes care of your lipstick, mad money, and a spot of powder, and it's practically guaranteed to engender covetous glances
- Don't cry "Too theatrical!" when you see the pearl-studded, gold braid headbands at Saks-Fifth Avenue. In the hand, they do look prima donna, but, on the head, they're charming and a change from the usual flora and fauna of hair-dos.





PATOU'S one-sided drapery—in a dress of silk crêpe with a spiral flounce cascading from one hip (Jay-Thorpe) and a rayon velvet dress with bodice drapery tied in a knot, a floating loop, and a huge cyclamen (Saks-Fifth Avenue)





LUCIEN LELONG'S mannequin looked like the "Little Minister" heroine when she glanced out from under the hood on this giant rayon crêpe scarf that falls to the floor. The clinging dress is shirred up on a cord (Bergdorf Goodman)





LOUISEBOULANGER improvises on a simple sheath of red rayon-and-wool crêpe—wrapping the shoulders casually and attaching rectangles of silk net that float behind in a sort of irregular bird tail (from Bergdorf Goodman)





SCHIAPARELLI swings right with all the colour splendour of monarchy in the purple dress at the left. Silk crêpe, following the lines of the body, is draped and caught with a pearl and gold tassel. A scarf around the shoulders, a scarf emerging from the belt on Schiaparelli's grey silk crêpe sheath; Salon Moderne, Saks-Fifth Avenue. Don't miss the Cellophane-eyelashed masks and the mesh fillet and heavy hair-net



SCHIAPARELLI again—and a coat that brought the house down. Strong revolutionary-red. Horse-guard's cloth, thick as felt, cut as relentlessly as for an army man. Brass buttons. Straight sleeves. It's the smartest swing left of the decade. Underneath, a dress of vigorous, printed crêpe. Hair all tied under a coarse red net. And one of those very new masks that Schiaparelli makes, to carry for fun

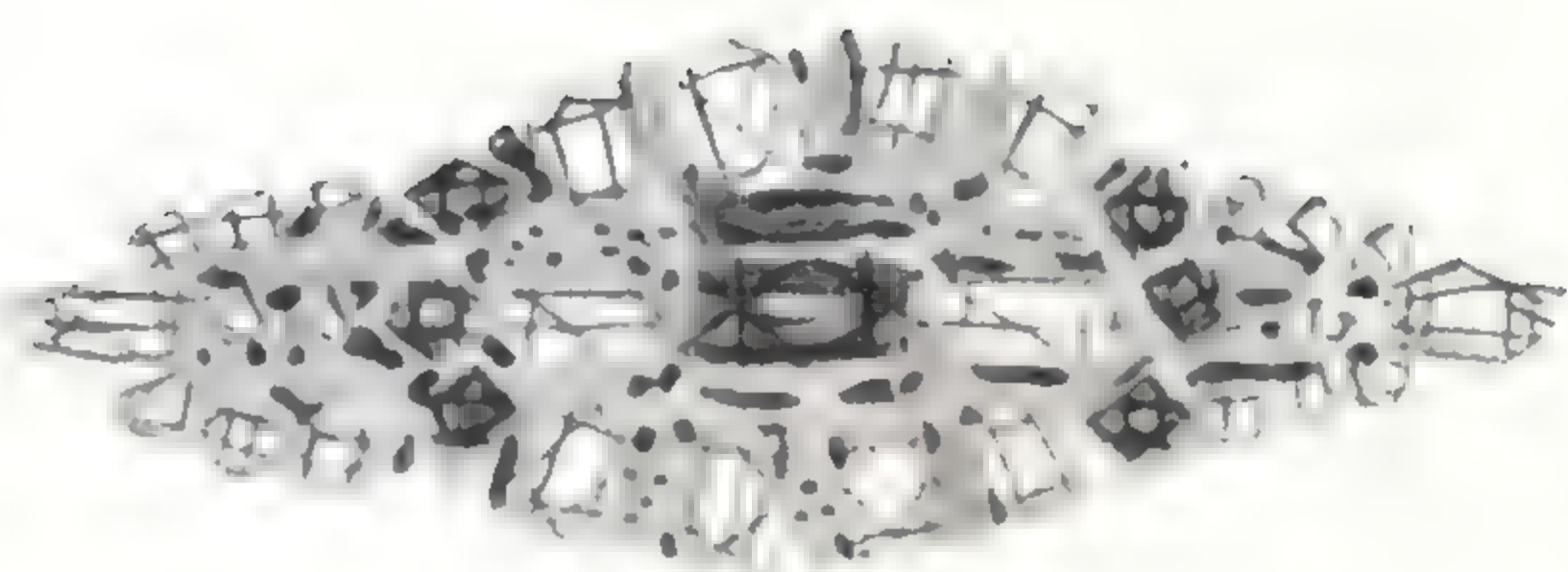


Cecil Beaton





## From the neck up



THIS is the time to let beauty go to your head. There are always exciting new hats and dresses and shoes, but this season is one when the things you wear from the neck up are dazzlingly important. Necklaces—all kinds; earrings; crazy and beautiful things in your hair; ruffs around your neck; brooches; coiffures that look really new; and, of course, the new colours you put on your face.

Your necklaces can be massive chokers of precious and semiprecious jewels by night; and pearls and heavy-looking necklaces of metal and stones or both by day. If your neck-line is high, they go right on over your dress. Look, for example, at the exciting strands tied on with bows on the opposite page.

As for the things in your hair, we've been going on about them for months, but now they have reached a new high. Feathers; flowers; little Juliet caps of gold or silver cord dotted with jewels; a whoops of an aigrette; birds caught down on each side of a page-boy head; a jewel suspended across your white forehead. You see them all on these pages. There can't be too much fantasy, provided only that it becomes you.

And, of course, it is only a matter of time before the Italian influence gets in your hair: the page-boy effect, with hair drawn slick from a centre part; real sweeps of hair at the side; hair actually knotted or twisted in the back. Michael of the Waldorf was in Paris at the time of the so-famous Italian Exhibition and came back with books full of Italian reproductions and such charming interpretations as the coiffures that you see adorning these two pages.



- The redhead at the right wears ciré feathers and a necklace of tiny gold beads on a velvet ribbon; both from Bonwit Teller. Her make-up is Frances Denney Champagne powder, rouge, and lipstick, used with Miss Denney's blue eye shadow and mascara
- Over on the opposite page is one of the beguiling new Juliet caps of gold or silver strands, glittering with topazes, emeralds, or pearls; Bonwit Teller
- Page-boy coiffure by Michael of the Waldorf. Ruby drop on pearl strands; Saks-Fifth Avenue
- The brooch and earring (opposite, too) have white aquamarines and emeralds Soudais in a delicate design, Saks-Fifth Avenue



- The lady with the petal ruffs at throat and wrists (from Jay-Thorpe) wears Cutex Cardinal lipstick and nail-polish
- The blonde is lovely in square topazes (Bonwit Teller), Tourneur rouge, lipstick, and Emerald eye make-up
- The necklace above alternates jade and coral (Bonwit Teller). The dangling rhinestone earring is from Jay-Thorpe
- Feather birds in hair (left); Saks-Fifth Avenue. Tourneur Amethyst eye make-up; Cutex Ruby lipstick and polish





GREEN DRESS FROM LORD AND TAYLOR AND I. MAGNIN • PRINTED DRESS FROM ROSE AMADO AND I. MAGNIN





## TO THE SENIORS OF WOMEN'S COLLEGES IN AMERICA

**T**O you who will graduate from college in 1936, we are offering a great opportunity. The arts have their Prix de Rome. Fashion now has its Prix de Paris: a year's employment with Vogue in New York and Paris for the college senior who comes most triumphantly through a fashion contest that will appear in coming issues of Vogue.

Every day in the year, young women come to us looking for jobs. Every day in the year, we look for young women who have the ideas and the fashion sense and the balance to keep Vogue fresh, alive, and authoritative.

Instinctively, we look with most hope at the college girl with a degree. There are plenty of very intelligent girls who have never been to a university; on the other hand, four years of training do leave their mark—in reliability, in control, in organized thinking.

Yet the brightest college girl—the best scholar—is often without the very quality so vitally necessary to a member of the Vogue staff: an innate fashion sense. A sense of the excitement of clothes; of their fitness, of their fantasy; of their colour and feel and cut. Above all, a sense of their timeliness. The more intellectual a girl is, the more she is apt to look upon fashion with contempt as a shallow craze, a feminine weakness, a waste of valuable time. She forgets that fashion is as important in the life of our time as it was in all the ages of history. That sociologists rely on it as one of their most important sign-posts to human thought and behaviour. That the greatest artists appreciated and understood it. It is through the portraits of a Titian, a Velasquez, a Van Dyke that we learn the fashions of past eras. Scholars forget that a sense of beauty is as much to be valued in feminine clothes as in architecture or sculpture or any of the visual arts. And that a woman, through her taste in clothes, can be herself a work of art.

To you who are interested more in facts than in philosophy, the national ledgers have shown that except for food, women's clothes form the biggest retail business in the United States. And fashion dominates every sale—not only of dresses or hats, but of cars and radios and refrigerators. Good taste is no longer a polite formula: it is a vast economic force in the world of to-day.

More immediate is the fact that outside of rare movie opportunities and even rarer stage chances, fashion work offers to women more pay and more future than almost any other single business occupation. It is ideal work for women—combining taste, imagination, business sense, writing ability, and daily contact with the outside world, here and in Europe.

This is the goal, then, of Vogue's Prix de Paris: to find a young college graduate of '36 who will give her training, her taste, her inventiveness to Vogue; to give this same young woman—the contest winner—a chance to earn her living for a year at least, both here and in Paris, in one of the most fruitful and fascinating professions open to the women of to-day.

You will find all the details of our contest on page 30. Here's luck to you—and to us! Very sincerely yours,

*Edward Woolman Chase*



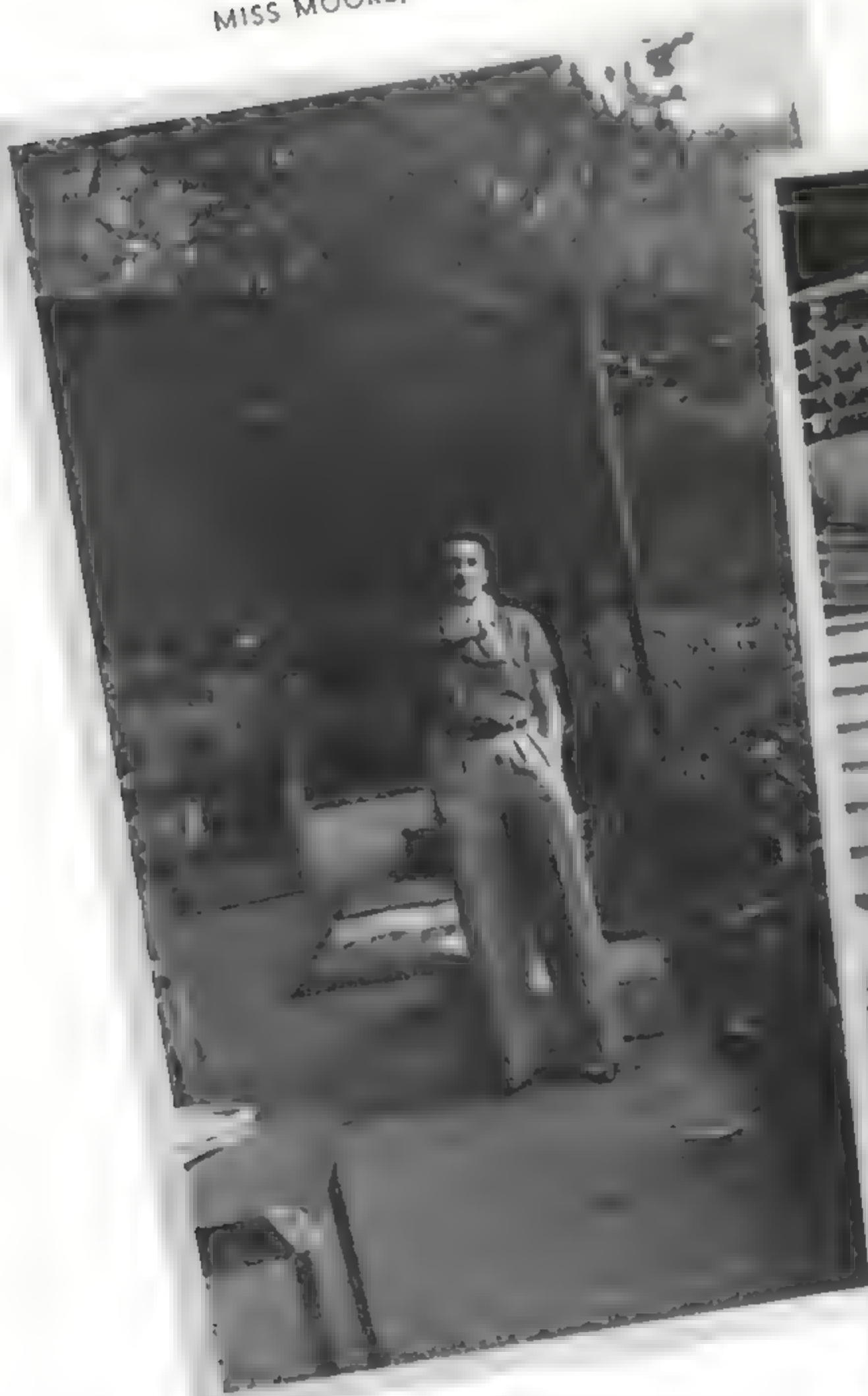


GRACE MOORE AND MAURICE CHEVALIER



MISS MOORE, TAILORED FOR DAYLIGHT

# *Riviera Diary* 1935 *as seen by him*



MRS. MICHAEL ARLEN



MADAME MAZZACHUI IN FISH-NET AND TRUNKS



MRS. SIMPSON, INVARIABLY CHIC



THE DUKE OF SUTHERLAND ON A CHUTE





COMTE STANISLAS DE LA ROCHEFOUCAULD; MME. LOUIS CARTIER



MADAME CHAMPIN, SLEEK AND SLEEVELESS

WEDNESDAY: Had from six to eight hours in Paris between trains, en route from London to Cannes. Funny that most people don't realize that they can get out of the Blue Train at the Gare du Nord and entrain again at the Gare de Lyon—while it is being shunted between stations—and spend a pleasant late afternoon in Paris. Went to the Ritz and sat in the garden there, having drinks with friends. The Simon Marks and Archie Campbells, also bound for the Riviera, were there, too. And Julie Thompson, on the way to Baden-Baden, looked very smart for travelling in a blue-and-beige checked linen tweed suit and dark blue polo shirt. At another table, the Princess Cito, the Baron Maurice de Rothschild, and the former American Ambassador, James Gerard, gave that international touch that makes Paris so engaging.

Speaking of smart travelling-clothes, I saw the two children of the Princesse Jean-Louis de Faucigny-Lucinge being seen off by their father to Venice to stay with their grandmother, the Baroness d'Erlanger (they had come over from London, too), dressed alike in little grey flannel suits with short kilt-like skirts and grey felt hats. I think I've never seen such chic children, nor such amusing ones. They said to the Prince, who was greeting friends in the two trains for Venice and Cannes (which were standing side by side) (Continued on page 120)



MRS. ARCHIE CAMPBELL, STRAIGHT-LACED IN SHORTS



MRS. JOHN C. O. MARRIOTT, THE FORMER MAUD KAHN



JOHN MCMULLIN





## VOGUE'S SPOT-LIGHT

- 1 Costume by Irene Sharaff for Cretan scene in "Jubilee"
- 2 Kenneth MacKenna as "Iago" in the forthcoming "Othello"
- 3 Miriam Hopkins, suitably glamorous for her part in "Barbary Coast"
- 4 At last: the great Chaplin in his new film—"Modern Times"
- 5 Gladys Swarthout—singer—soon to appear in her first Hollywood picture—"Rose of the Rancho"
- 6 Charles Laughton, very nautical in "Mutiny on the Bounty"
- 7 Elizabeth Allan and Ronald Colman in "The Tale of Two Cities"
- 8 Another Sharaff costume of "Jubilee," that much-heralded product of Moss Hart and Cole Porter genius
- 9 Produced by Max Gordon, with Mary Boland heading the cast

YOU can get your accurate information of October doings from the pictures above. This text will concern a few private prophecies and hunches, based on the law of averages and the eternal (and often attractive) frailties of the Main Stem.

We predict, A, that plays will be produced on the following subjects: 1. Love; 2. The Nazis; 3. Ethiopia; 4. Lesbia; 5. Hollywood; 6. Jews; 7. Communism.

We predict that, B: a second Leslie Howard will be discovered.

C. That a new, young, and wonderful female star will shine on Broadway.

D. That Cecil de Mille's next film will cover (and obliterate) the entire Renaissance, or possibly the entire Stone Age (with George Raft as the Neanderthal Man).

E. That at least one play will be produced which represents in 108 scenes a cross-section of human life (tenement, asylum, liner, etc.).

There will be a play revealing the life-conditions (and vocabulary) of some obscure and hitherto neglected group of American natives: such as tomato-canners, rope-splicers, garbage men, and pot-boilers. This play will be very bold, very grimy, and quite successful.

There will be an extremely sophisticated drawing-room comedy with delicately tinted sets by Oenslager or Mielziner, in which Ina Claire or Tallulah Bankhead will assist the author—the former gaily, the latter hoarsely—to avoid



## PREVIEW BY MARYA MANNES

all semblance of humanity or logic. In keen contrast to this play for lucre, there will be a brave theatrical venture by a group of young creative spirits, in which modern ballet, modern music, modern Negroes, and ancient symbols will combine to delight the aesthetes, baffle the press, and bore the brokers.

Max Gordon will have a hit.

The Theatre Guild will have one hit and several misses.

A new proletarian genius will be hailed by the proletarians for writing a play that flails the "bosses." (Any bosses.)

One or more plays will be written by former newspapermen, which means that no matter how bad they are, the critics—with that mystical, beautiful solidarity of journalists—will give them fair reviews.

At first nights, the local beauties will be wearing gowns draped to one side, cloaks sweeping the aisles, and bright bits in their hair. Otherwise, the faces will be the same—or possibly a little harder than last year. Opening nights are not an indulgence of the young and fresh.

Notes will be sent by testy governments protesting alleged insults to their national pride in a Broadway political satire; the Church will wail in the Sunday section about the moral descent of the stage; the Irving Place Burlesque will be banned, close, and open again.

There is every indication, in fact, that the coming theatrical season will be the most brilliant in many years.







MEDIAEVAL SILVER LAMÉ GOWN; STUDDED GIRDLE; SHORT TULLE VEIL; FROM HATTIE CARNEGIE • TÉCLA PEARLS





ANTON BRUEHL

## WEDDING PAGEANT

GONE are the days of brides who are muffled to the ankles in yards of tulle, teetering down the aisle on perilously high heels; gone are kid gloves, warm and sticky, clasping Gargantuan bouquets. There is a cleaner sweep of silhouette and motion, a breaking away from the rigid traditions of wedding-gowns, a creation of lines both beautiful and new. Yet a bride to-day loses no whit of grace or dignity to modern chic

- Her dress may be a piece of mediaeval pageantry (like the bride at the left), or chiselled in simple satin, like the Molyneux evening dress that is moulded only with shirring (which was shown in the September 15 Vogue, on page 52). Whatever her gown, however, she is almost certain to wear low-heeled slippers and short gloves—perhaps of satin to match her dress. And perhaps she carries neither prayer-book nor flowers, so that nothing will take your eyes from her lovely head-dress and veil—a veil that is short, light, and quite transparent
- Schiaparelli believes in the shorter veils—so much so, indeed, that she makes a piquant one, just a foot long, that hangs from a simple cap, to show every inch of the glittering silver lamé frock beneath
- Molyneux gives a bride a startlingly lovely crown of white plaster flowers to hold her white crêpe veil. Her wedding-dress is of the same crêpe, shirred on a cord straight down the front from top to hem, so that the drapery clings to the lines of her figure
- Lelong puts a dream into three dimensions when he makes a wedding-dress of shell-pink tulle over satin to match. (You'll find more about brides on page 130)





# Is Bridge

A RELAXATION ?

BY ELSA MAXWELL



MY serious-minded friends often ask me, "How can you waste your time at such a game as bridge?" And I hear myself answering glibly, "Oh, I only play bridge as a relaxation—a complete mental rest"—thereby proving myself a veritable Baroness Munchausen, when I count over the hours of agony which I pass at the bridge table.

I have played Contract Bridge with thousands of bad players and with nearly all of the experts. Most of the bad players are steady in their incompetence, without any didoes, but the idiosyncrasies of the Class A players are often laughable and sometimes touching.

Let me begin with Waldemer Von Zedtwitz—the "Baron" as he is called and certainly one of America's first ranking players. Returning to America, from France, last October, I was travelling in the party of Madame Jacques Balsan, the beautiful and exquisite sister of Harold S. Vanderbilt. In the same party were Harold Vanderbilt and the Baron. Bridge, naturally, was one of the principal topics of conversation at meals, and our constant occupation between them. It was this sea journey that confirmed my belief that Harold Vanderbilt is one of the best players of Contract in the world. He was principally responsible for Contract and is still the head of the Rules Committee of the Whist Club. He is slow, deliberate, and methodical in his play. Indeed, his mother, the late Mrs. Oliver H. P. Belmont, always referred to him as the "Professor."

As the trip progressed, between the successive bids of Mr. Vanderbilt and the "Baron," my patience was more and more tried. In one of the nerve-wracking rubbers which we played, I counted five minutes between my bid





and the following bid by Mr. Vanderbilt. In that game, I am afraid I made a poor showing, for I once bid a small slam in spades for my partner, the "Baron," who had opened with a one spade bid, vulnerable. I had seven spades to the king, queen, 10, 9. But it finally appeared that he was only "putting over a psychic"—a ruse which I didn't in the least understand. After a menacing silence (while our opponents were marking down seventeen hundred points on their side), the "Baron" fixed me with a baleful eye as he frantically twisted his right ear until I thought it would come off, and murmured tragically, "Oh, how you have tortured me during this entire voyage! I've dreaded cutting you every time we started to play."

While I sympathized with the "Baron," I burst into a gale of laughter. A "psychic" bid, so far as I can make out, is a bid of a suit which you haven't got, made in order to allow your partner to take you out in a suit which *he* hasn't got—your stupid opponents then bidding the suit which you *have* got—when you can double them and set them five tricks. At least, that is the way it is *supposed* to work. I rather admired the "Baron's" frankness and could not help thinking how many people must feel the same way about us moderately good players, but are too polite, or too hypocritical, to say so.

If my readers ever attend any large dance in New York, they may see, as they pass some small alcove or secluded library, a group of people gazing curiously at the great "Professor" Vanderbilt at a bridge table, sitting like Mohammed, with his disciples, in silent prayer. You will notice that after Mr. Vanderbilt studies his dummy for five minutes (he invariably (Continued on page 112b)



♠ Across the page, in the little spade, Mr. and Mrs. Harold E. Talbott are proving that husbands and wives can play bridge amicably together

• In the big spade, Mr. Lytle Hull, flanked by Mrs. Robert McAdoo and Mrs. Allan A. Ryan, junior, plays the hand while Mr. William Rhinelander Stewart looks on

♥ In the tiny heart, Mrs. George D. Widener leans over Miss Maxwell's shoulders to stare at her hand

• Mr. Harry Payne Bingham (in the larger heart), who is an ardent bridge player, seems, nevertheless, to enjoy being dummy. At any rate, he is looking very quizzically at his opponent, Mr. Frederick Frelinghuysen

♦ Mr. Harold S. Vanderbilt, diamond-set, must have a "rock-crusher" hand, by his expression

• Mrs. J. Philip Benkard, in the large diamond, looks pleased in anticipation of the hand that Mrs. Henry G. Gray is dealing. Mrs. Gray, who was one of the lovely Deacon sisters, is an ardent player and a charming person

♣ Mr. Henry G. Gray, in the small club, looks pensive at being lured from "Towie" by Mrs. Beverley Bogert

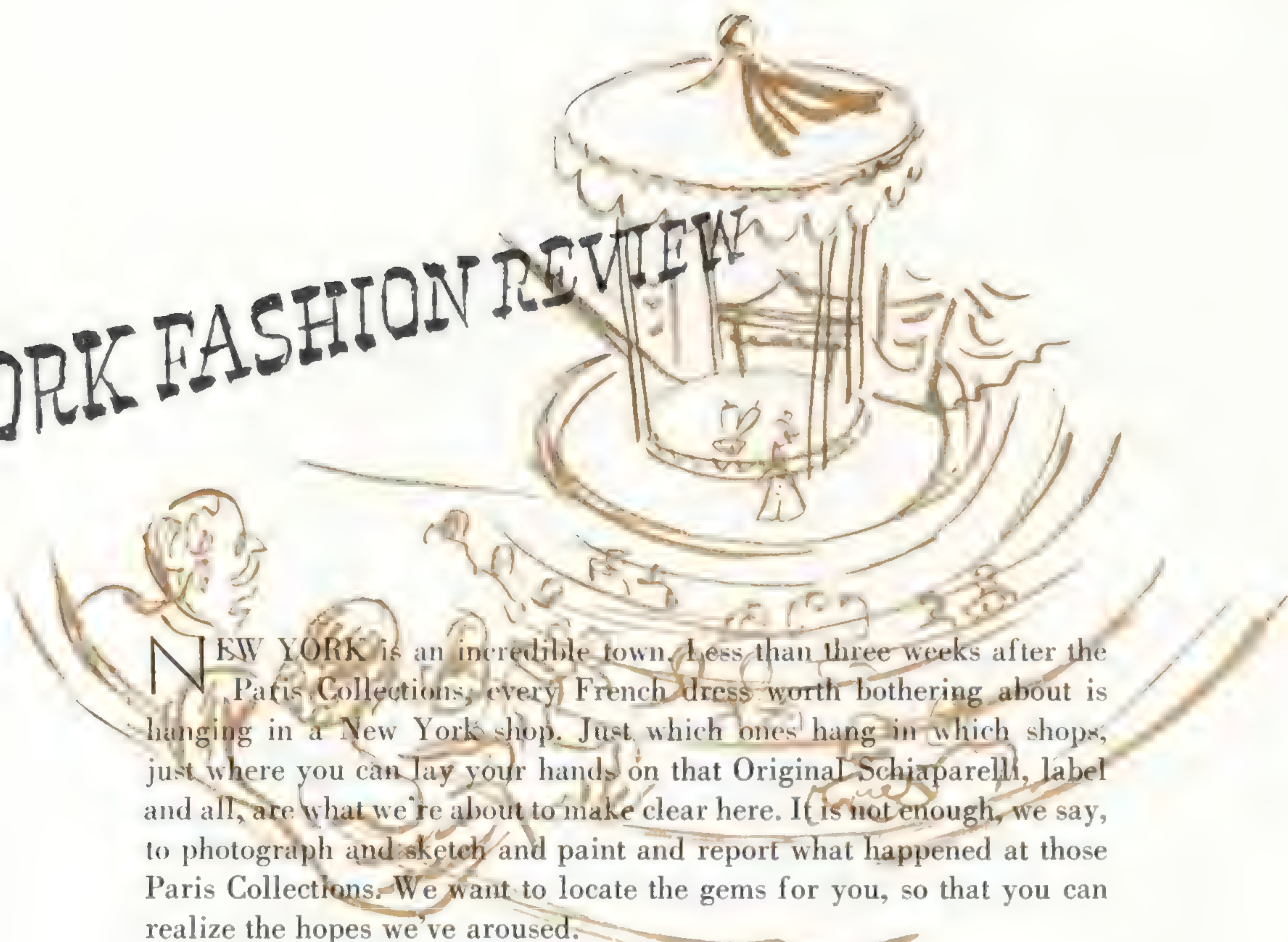
• In the larger club, Mrs. Ogden Mills is about to bid against Mrs. Hermann Oelrichs. There, too, Mr. James Burden is wearing his famous "doubling" smile, while Mr. Kermit Roosevelt is looking on, as amiably as usual







# NEW YORK FASHION REVIEW



NEW YORK is an incredible town. Less than three weeks after the Paris Collections, every French dress worth bothering about is hanging in a New York shop. Just which ones hang in which shops, just where you can lay your hands on that Original Schiaparelli, label and all, are what we're about to make clear here. It is not enough, we say, to photograph and sketch and paint and report what happened at those Paris Collections. We want to locate the gems for you, so that you can realize the hopes we've aroused.

Twenty Original Vionnets—that's only one of the huge consignments Bergdorf Goodman brought back. Twenty—that's what they think of Vionnet, this year. In the lovely lot are one or two of those famous draped Greek dresses, alabaster-white things that look like living caryatides—you've already heard what a hush they made at the première. And there's an inexplicably draped black satin one (no danger that any one will try copying that), and there's the show-stopping Capuchin monk ensemble—a great enveloping cape, brown velvet without, capucine within, slung over a dream of a brown velvet dress.

From Alix—that other drapery god—, Bergdorf Goodman brought many a crate-load, too. They frankly admitted they wanted to take home the entire collection, lock, stock, and barrel. There's that spectacular Crusader dress, of black pleated chiffon with a gold lamé neck circlet, gold panel, and gold cord belt; and the black silk jersey sheath that is chain-mail from the knees down. Pure Alix. There's her tradition-breaking day coat of pony—slightly Tibetan-ish, full as a tent and collarless. If you're all worked up about Schiaparelli's fabulous fur gauntlets—seal, astrakhan, or silver fox ones—all three are here, the silver fox ones accompanying an ink-blue suit and mad toque with a fox-tail crest. But the racks are crowded with others—Mainbochers, Molyneuxs, Lanvins, Patous, Lelongs—even that wistful dress called "Little Minister," with a baby hood attached to its mile-long brown crêpe scarf.

Mrs. Adam Gimbel didn't stop until she had nearly a good round hundred Imports for her Salon Moderne at Saks-Fifth Avenue. Eight Vionnets, a dozen Molyneuxs, another dozen or more of Chanel's beloved suits and dresses, Maggy Rouffs, Schiaparelli after Schiaparelli. That greatly publicized Molyneux No. 74, which every woman hopes she has the figure for—it's the rachel-pink shirred evening dress shown on page 52 in our September 15 issue—, is among them. So is a certain suit that is the nicest thing against a cold, cold world: a black wool jacket with an entire back and sleeves of Persian lamb and a dress with the new boot-lacing at hip and throat. (Continued on page 122)

• October nights in New York—dining informally at Jean's—going to look at Jumbo, the star of the circus show at the Hippodrome—on to a party. All this festivity needs clothes like the Muriel King triumphs, on the opposite page. Left: A long-sleeved black taffeta tunic, laced up the front with red lacings and embroidered in small red designs; and a tiny velvet hat, irresistibly Victorian. Right: A tomato-red lamé coat, bloused, lined with velvet and reversible; hidden under it, a pleated chiffon evening frock. Both of these are perfection, and both can be found at Altman's





## City Silhouettes

- Background for chic—Carroll Carstairs' new gallery, rich in fine pictures and Haseltine bronzes. In sharp relief—a grey wool dress of unfaltering lines, worn with a three-quarters cape that flares and is lavished with nutria. The hat, like a soldier's cap, is also of nutria. From Best; and Martha Weathered. Jewels; Paul Flato
- Against the sparkling back-drop of the Steuben Glass Shop—the hand-knitted dress, right. It's mossy to touch and black as ink, save for the high-yellow scarf. From Mrs. Farley, Inc.; Neiman-Marcus; I. Magnin. Black felt hat; Florence Reichman'





STEICHEN





MISS ROSE HOBART against the giant nautical windows of the St. Regis. Her laurel-green silk dinner-dress is pleated in front and accented by gold clips and a gold kid belt; Bendel. She carries a gold bag • On the opposite page: A long-sleeved cocktail frock of grey-and-brown lamé, like city twilight; Saks-Fifth Avenue. The other frock, of black velvet with gold kid piping and belt; Bonwit Teller. Jewels from Paul Flato





STEICHEN





## Coat Variations

• No monotonous regimentation in coats this year. Here are five types: straight, cowled, flare, swagger, and semi-moulded — four out of five of black wool! The first: mink or nutria collared; Saks-Fifth Avenue. Next: a Persian lamb hood, a cord belt, and a flare fore and aft; Bonwit Teller. Third: flared, fitted, with a silver fox jabot; Milgrim; I. Magnin

• A swagger coat for town — that's the befrogged newcomer opposite, with a Persian lamb collar; Saks-Fifth Avenue. And a semi-moulded coat of beige wool with French beaver; Lord and Taylor; Martha Weathered









ANDERSEN

## MURAL DRAMA IN THE C.V. WHITNEY HOUSE

**G**IGANTIC voodooistic Negro shapes—milky glass—glowing hidden lights—gleaming white furniture—all these were designed by the French artist André Durenceanu for the New York apartment of Mr. and Mrs. Cornelius Vanderbilt Whitney.

Monsieur Durenceanu, who studied at the Beaux-Arts in Paris, has perfected a technique for murals on mirror, some of which are in the Hollywood homes of Leila Hyams and William Haines. He has done decorations also for Lionel Barrymore and Joan Crawford.

The table above has a milky glass top illuminated by concealed peach coloured lights. The cut velvet drapery is a soft, pinky orange, the chairs white with orange velvet seats, the rug off-white and grey



According to Monsieur Durenceau, there is no deeper significance behind the subject of his murals than the fact that Mr. Whitney liked the way the artist painted Negroes and animals, and suggested that he proceed in that line. The design is purely imaginative; the originality lying not only in the power of the figures, but in their hugeness (a single figure covering a whole wall or panel).

The background of the murals is a soft, illusive green, and the shapes themselves—compelling and ghostly in the half-light—are in gradations of white and grey



NYHOLM



LEATHER	ANIMAL	HABITAT	TANNAGE	WASHABLE
DOESKIN	Lamb Sheep	France Scotland	Formal- dehyde	Yes
MOCHA	Sheep—with black head and hair instead of wool (genuine). Larger sheep and goat (substitutes)	Africa, Arabia, Red Sea district, or Sudan	Alum, plus chrome Alum	Generally speaking, no
CHAMOIS	Lamb Sheep	France Scotland	Oil	Yes
SUÈDE (a finish—not a kind of leather)	Kid Lamb Sheep	France Orient United States	Alum Chrome	Generally speaking, no
KID	Young goat—milk fed Grown goat—grass fed	France, Italy, Germany, Austria, Belgium	Alum	No
CAPE	Sheep—wiry-haired	South Africa (best), Spain, France, Belgium, Iceland, Greenland, Chi- cago stock-yards	Chrome	Yes
LAMB	Young Sheep	Italy, Sicily, Spain, Austria, Corsica, Germany, Balkans	Alum	No
PIC	Wild Hog—called Peccary Larger Hog—called Carpincho	Mexico South America	Chrome	Yes
GOAT	Goat (surprisingly enough!)	Spain, South America, South Africa, India	Chrome	No
CALF	Calf	France, Russia, Poland, United States	Chrome	No



TRADE NAMES	DATA
"Anglo-doe" French Doe American Doe	Tanned, dyed in England Tanned, dyed in France Tanned, dyed in America
	Finest are tanned and dyed in America
French Chamois English Chamois American Chamois	Never dyed. Natural colour is yellow. Sometimes bleached white
"Anglo-suède," French Suède, "Velvo-suède," or "Peau d'ange" "Stainless" "Suèdo"	Non-crockable Suède finished like doeskin
Glacé Kid, "Kidtext," "Velvo" Kid, "Amor Skin" "Chevrette"	Kid makes the best quality suède Resembles cape
"Cabretta" "Kidtwin" "Afrikid"	American tannage superior to any in the world
"Polava"—suède finish	Not equal in wearing and washing qualities to cape. American tanned and dyed
"Pigette," "Piggrain," "Pig- twin"—imitation, "Suèded Pig" —heavier, genuine skins, English tanned and dyed, suède finished	American tannage and dying excel- lent. Peccary from Mexico (genuine) Carpincho from South America (sub- stitute)
"Chevrette"	Note: Tannage different from that applied to "grown-up" goat in the Kid category, producing sturdy, sports type leather—heavier weight
"Suèded Calf" "Veau Velour"	Tanned, dyed in America Tanned, dyed in France, plus a special process producing a suède finish



HAND-IN-GLOVE  
WITH VOGUE

JUST as the inventive genius of manufacturers has created a hundred different colours where only twenty existed, so have they endowed the glove world with a score more leathers than ever went into the making of a glove. So—for your peace and clarity of mind—Vogue herewith sets down some important facts on gloves, and the few glove leathers that they are actually made of.

QUALITY: From the chart opposite, if you're the type that takes to charts—and if you're not, just let the whole matter drop—you can glean facts to plug holes in your pocketbook. Take doeskin, for instance—haven't you seen two pairs of doeskin gloves, identical in length and apparently identical in workmanship, and puzzled over the fact that one pair was priced \$1.95 and the other \$4.95? Thrifty-minded, you bought the one at \$1.95—mentally saving yourself \$3.

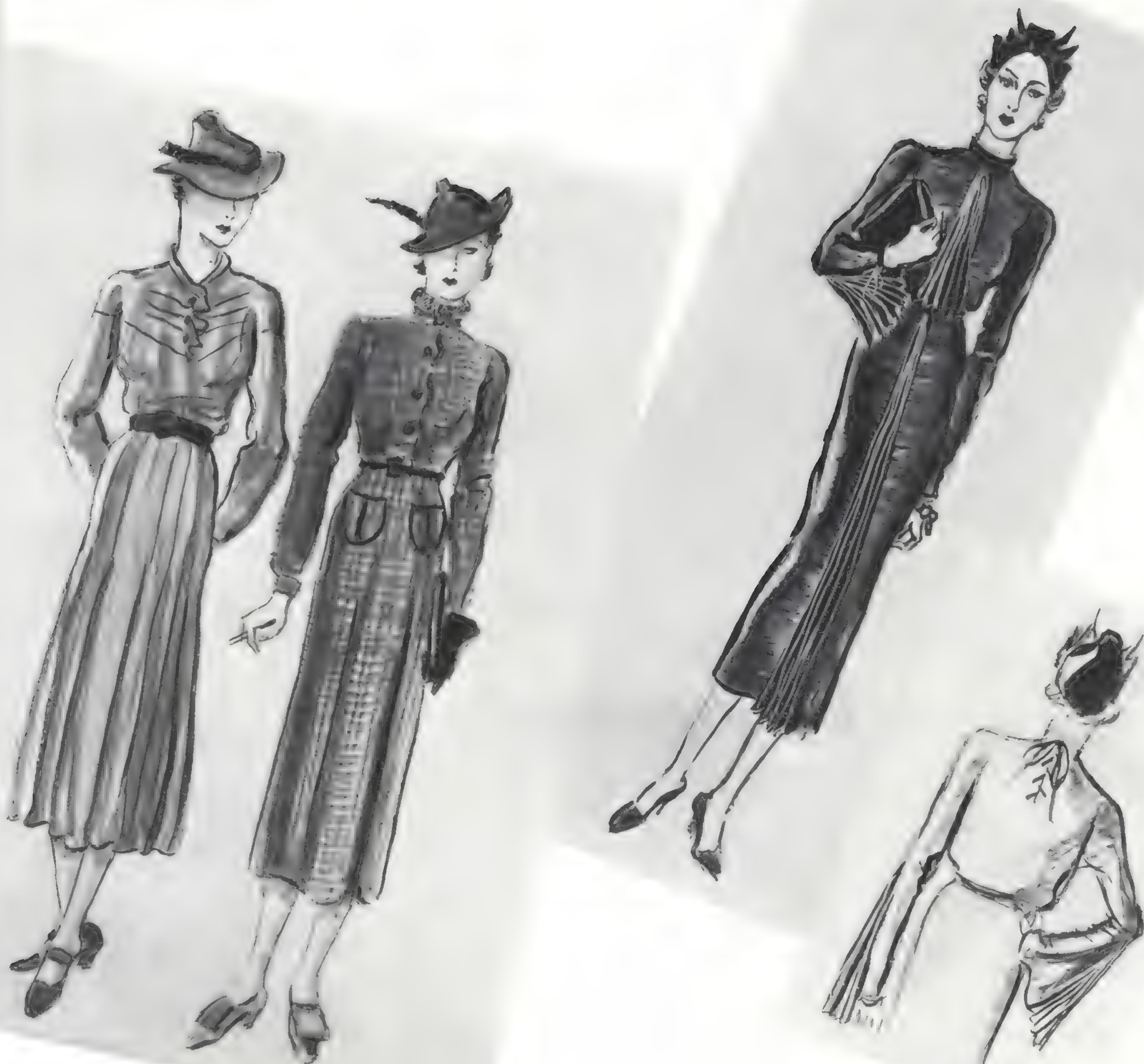
But actually you didn't. Because the cheaper glove was made of a cheaper sheepskin, which is far inferior in wearing and washing qualities to the English or French. Why? Well, it's what goes to nourish a skin that makes it good or poor, and the climate and pasturage in Scotland and France are best suited to sheep that are raised for glove leathers. Whether the sheep grows hair or wool on his back is important. Because wool-bearing sheep have soft, spongy skins, and hair-bearing skins are tighter, firmer, and have (Continued on page 123)



VOGUE'S *finds of the fortnight*







THE perfect wardrobe—what is it? No two women would agree on details—so much depends upon where you live and what sort of life you lead. But every woman will agree on the essentials; and so we give you the six dresses that may be the essentials of your clothes-closet (aside, of course, from suits, coats, and active sports clothes)

- The dinner-dress, first on the opposite page, is of silk crêpe and will make the most of any woman who likes tailored lines. The military collar, pockets, and narrow belt compromise with severity by being made of quilted gold kid. In black and colours; Jay-Thorpe; \$50

- The evening dress next to it is of heavy sheer silk and was inspired by the Greeks and Molyneux. The bodice is shirred, and the décolletage is hidden by an angel-wing scarf that you can wind about you in a thousand ways. In the deep shades of the Renaissance. Bloomingdale's; \$50

- The two-piece afternoon dress on the opposite page is of satin-backed crêpe. Soutache braid triumphs again, and passementerie buttons link the blouse. Russeks; \$40

- The all-round frock, first on this page, is becoming to every one, with a dozen uses for any one. Of a new satin-backed crêpe with a hairy finish; it has unpressed pleats in the skirt and a tucked yoke. Saks-Fifth Avenue; \$20

- We are very proud of the second frock on this page, for we designed it ourselves, to wear under autumn coats. It is of sheer tweed in stunning colours, with a contrasting crocheted scarf and a flared skirt. De Pinna; \$25

- Another afternoon dress (an adaptation of Molyneux) of silk alpaca. Fan-pleating in the blouse and skirt gives a slender line. Notice the back lacing. Bonwit Teller; \$40

- FOR A LIST OF SHOPS in other cities where all of these models are to be found, turn to page 135 of this issue





S 3841



7157 S 3841



7124



7151



S-3840



7150



S 3836



7152

DESIGNS FOR PRACTICAL DRESSMAKING: BACK VIEWS ON PAGE 118



## "I MAKE MY OWN CLOTHES"



—But no one would ever know it—until you boast about it! And the reason for *that* is that Vogue Designs combine chic with simplicity: the very best points in fashion plus the clearest possible cutting and planning. And here, for your Vogue-made wardrobe, we offer four more suggestions—which doesn't mean for an instant that you can't make any of the other four frocks, as well. You can!

- FROCK No. S-3841 is a one-piece evening dress, with a full skirt and a deep U décolletage in back. You might make this of Skinner's all-silk satin, with a crinkled finish, in a grand, deep colour. Designed for sizes 12 to 42

- JACKET No. 7157, "Easy-to-Make," will transform an evening dress into a dinner-dress. (It may be made with a hood.) Skinner's quilted satin to match or contrast with your evening frock would be charming. Designed for sizes 12 to 42

- FROCK No. 7124 has for its chief charm cluster shirrings that release fullness at the shoulders and waist-line. The enormous bishop sleeves are gathered at the armhole and finish in a small band. Designed for sizes 12 to 40

- FROCK No. 7151 (another "Easy-to-Make") has front fullness, bishop sleeves, a draw-string neck-line—all aimed at chic. Make it of a diagonal wool-like crêpe from Stehli, in black or colour. Designed for sizes 12 to 42

## "I KNOW A LITTLE DRESSMAKER"



—Who is worth her weight in gold to you (and that in the case of a good many Little Dressmakers would be quite a lot of gold!). It is, in fact, a question whether it is more fun to make your own clothes or to have them made for you by a clever woman who can turn out, from a Vogue Design, a frock that looks twice its cost and is made of a fabric you have chosen yourself. The four sketched will delight her heart as much as yours.

- ENSEMBLE No. S-3840 is a one-piece dress and jacket, but it looks like a three-piece suit because of its contrasting satin or lamé blouse. Make it of black velvet, from the Shelton Looms. Designed for sizes 12 to 42

- FROCK No. 7150 is a one-piece model with drop shoulders, a softly tied neck-line, and wide sleeves. Mallinson's Persian Jacquard would be smart. Designed for sizes 14 to 44

- FROCK No. S-3836 is sketched in its formal version, with deep, draped armholes, but it also has long, shaped sleeves to turn it into a dinner-dress. Notice the jewel-trimmed belt—an important detail. Designed for sizes 14 to 44

- FROCK No. 7152 is another utterly simple, infinitely useful dress, with fullness released by tiny tucks. It may be made of silk crêpe or a thin wool, like Juilliard's rabbit's-hair worsted in delightful colours. Designed for sizes 14 to 42



# SHOP-HOUND DECORATES THE WINNER



ANYBODY who doesn't believe I'm altruistic should have seen me the other day at Richard Koppen's (17 West Forty-Fifth Street) letting myself be tantalized by hundreds of infinitely desirable fur coats, purely and simply so that I could tell *you* about them. However, the aesthetic pleasure of looking at Mr. Koppen's lovely coats was satisfaction enough. One black, moire-like caracal coat had a wide, flaring collar with pointed revers; another black caracal had a huge, rippling cape collar and melon sleeves. Both were beautifully made of soft, silky skins, beautifully styled—and each of the two cost less than \$400.

AFTER my recent visit to Madame Janet's circular salon, at 16 East Fifty-Second Street, I'm still seeing hats before my eyes. But I don't mind it in the least, because they're such beautiful hats, inspired by the latest flights of fancy of the Paris great. There was an adaptation of Agnès' ruffle hat, like the pie-crust hats that Henry VIII. wore, with a feather sticking up rakishly; there was an adaptation of Maria Guy's triangular beret of suède velours, with a band of ribbon running over the crown like a part in the middle. A velvet turban, inspired by an Alphonsine model, had a sort of pleated wing shooting madly off to the left; it was alluring, and important, too — because it was made of velvet, because it was in spicy contrasting colours, and principally because it was a turban.

MADAME Janet's adaptation of Mado's black hat with a triangular flap, jutting forward from the squared back, was terribly effective and much more wearable than it sounds. And there was an Agnès adaptation that had everything. From the front, it looked like an off-the-face black felt hat, with the brim flaring out into roundish wings at the sides. But when you got around behind it, you saw that the black felt wings were fastened to a black velvet cap, which didn't meet in the middle and exposed a goodly part of the back of your head. So it went—hat after hat—leaving me slightly ga-ga, but still in the ring, trying to draw a few sweeping conclusions. I finally drew at least one—that Janet-Fifth Avenue is a milliner in a thousand. Her prices range from around \$22 to \$28.

WHEN you go into Viola Cohn's, in the Hyde Park Hotel, you don't have to cast wildly about for an oasis marked "Information." Because this shop (newly and charmingly decorated) is all on one floor—the silk dresses in one room, evening dresses in another, suits in another, and so forth. Within this compact area, you'll find clothes for every possible occasion, at prices that begin under \$14—proving beyond doubt that there is a Santa Claus—and never go much higher than about \$50. Some are Miss Cohn's own designs, some are adaptations of all that is brightest and best in the Paris collections, but all of them measure up to a distinctly elevated standard of good taste.

They're simply bursting with new ideas up at Saks-Fifth Avenue—not that I've ever seen them when they weren't. First of all, I found some perfectly enchanting innovations in the Children's Department—such as six complete little children's rooms, decorated and furnished by that spirited and gifted designer, Ilonka Karesz. She had first gone into huddles with child psychologists and various people who ought to know what children like; but whether they're scientific or not, these little rooms are as beautiful and unself-conscious as anything I ever saw. The bedroom, for a child of about two or three, simply does something to you; it has silver stars on white walls, blue-and-pink quilted curtains, and little wooden angels on the bedposts. As for the blue-and-red playroom—it has an actual Punch and Judy show.

HAT isn't all that Saks-Fifth Avenue has in store for the small fry—although from here on, only little girls need apply. If Ilonka Karesz can design ravishing little rooms, her sister, Mariska, can design ravishing little dresses. Some of them are made of Pepperell sheeting material; and thereby hangs a tale. This material has always been famous for surviving repeated washings, manglings, and ironings with complete fortitude; but Saks discovered that it also tailors like a dream, and stays pleated for miraculous lengths of time. And so you behold it to-day, dyed in luscious colours and made up into thoroughly winsome and practical little frocks. One red, pink, and white dress has birthday candles hand-appliquéd on the yoke; another red-and-pink one is called (Continued on page 112)



**LONDON'S SMART SET DAZZLED  
BY HELENA RUBINSTEIN'S NEW**

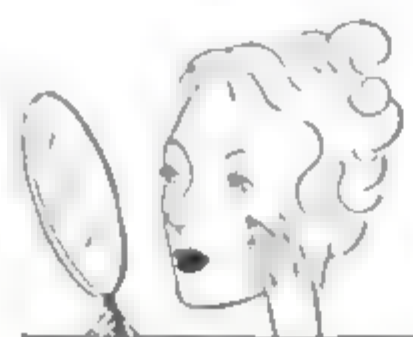
# town and country make-up film

**NOW INTRODUCED TO AMERICA FOR MODERN MAKE-UP**



**ALL SMART LONDON** is wearing Helena Rubinstein's ravishing new Town & Country Make-Up Film at golf, for the shooting, and at high court functions. English beauties with their perishable skins hail it with enthusiasm. It's the talk of the season!

Town & Country Make-Up Film is a new, scientific discovery which fosters the most precious element in your skin—**MOISTURE**. This is the element which makes and keeps your complexion smooth, fine-textured and radiantly young!



**SMOOTH ON THIS RARE EMULSION** and your complexion is flattered instantly! It is shielded against country winds and city grime. But far more important is the deep, beautifying action that is taking place. This preparation truly renews skin youth.

Town & Country Make-Up Film contains a secret biological ingredient, a youth essence, which the tissues drink in thirstily. You will see lines and little roughnesses disappearing. Soon your skin will take on a satiny bloom.



**YOUR MAKE-UP BLENDS** with a new ease. Powder and rouge stay fresh and vivid for hours. You have acquired that enviable soigné look. Your skin is touched with glamour!

Town & Country Make-Up Film is another of Helena Rubinstein's most notable achievements. Again she makes cosmetic history! Town & Country Make-Up Film, 1.50.



### Three Steps to Beauty

*Cleanse* with Pasteurized Bleaching Cream (1.00), or, if your skin is very dry, the new Herbal Cleansing Cream Special. 1.50 to 7.50.

*Clear* with Skin Clearing Cream (Beautifying Skinfood). Fades freckles, sallowness. 1.00, 2.50.

*Brace* with Skin Toning Lotion. Closes pores. Corrects, prevents lines. Or for dry, lined skin, use Anti-Wrinkle Lotion (Extrait). 1.25, 2.50 each.

### For Harmonized Make-up

The Newest **TERRA COTTA**. Powder, Rouge, Lipstick—more glorious, younger! 1.00 to 5.50.

Persian Mascara...won't run or smart... Eyelash Grower and Darkener—Each 1.00.

Visit Helena Rubinstein's Salons for individual advice on your Fall beauty care and the newest ideas in make-up. Helena Rubinstein preparations are available at the Salons and all smart stores.

## helena rubinstein

8 East 57th Street, New York





"AUTUMN"

Glimpses of metal . . . crisp collar and detail of Persian . . . autumn chic . . . from our current collections of originals

**Stein & Blaine**  
INC.

13-15 West 57th Street, New York



ANDERSEN

Hudnut's newest scent is christened "Vogue" and makes its debut in this simple, modern flacon. It is a young, alluring fragrance

## DISCOVERIES IN BEAUTY

VOGUE is continually in the act of being surprised by the appearance of any number of things that have been named for it, and the most recent arrival in these ranks is Hudnut's new perfume, which you see in the photograph above. It appeared to us full blown, so to speak, so that we had no hand in its development, other than to give it this welcome to the world. It is one of those deceptive scents that smells one way in its bottle and quite another way when you apply it to your skin. When you first whiff this "Vogue" of Hudnut's, it is definitely sweet, but, once on, it becomes a dry scent with almost a lemony overtone, on the spicy side, yet with enduring qualities. The simple modern flask and metal lettering give chic, and if you want to try the scent before buying, the manufacturers have a tiny flacon tied up with gold cord which is yours for the asking. Hudnut's "Vogue" is so new that it is only now making its debut on your favourite cosmetic counters.

- There are many women in the world who welcome a certain amount of stimulating properties in every beauty preparation that they use. These are the women with sluggish skins, with older skins inclined to wrinkles, with skins of the oily type, for which the stimulating action of a cream, even if it is primarily intended to cleanse or to soften, is always beneficial. It is to this category that Eunice Skelly's rejuvenating preparations are particularly directed, for each one of these beautifiers has a certain stimulating action of its own. The Strawberry Cleansing Cerate, for example, which is a delicious faint pink, leaves the skin beautifully tingling, as well as thoroughly cleansed and refreshed. "Brown Magic" is an ointment that stirs up deep circulation and makes your skin look many years younger, a preparation to be applied two or three times a week. The Hormone Glandular Emulsion does a thorough job of softening and lubricating the skin by night. The Rejuvenation Lotion is a flattering and slightly astringent make-up base that contains a powder sediment. Miss Skelly's preparations are put up in attractive pink and blue jars and bottles, and you can order them by post or buy them direct in her salon

at the Park Central in New York. Miss Skelly consults with her clients about their beauty problems either in person or by correspondence, in an interested and helpful manner, and the sight of her own fine and beautifully-cared-for skin is something to fill women over thirty with hope and encouragement.

- Aches in your fingers and bumps on your knuckles—even if they are fortified by the best of manicures and the softest skin—are the Nemesis of lovely hands. Hands to be beautiful, fundamentally, have got to look young and be shapely, and here's where Miss Julia Wood comes in to make your hands exactly that. Miss Wood, who has been studying physiotherapy practically from its infancy and who is now being presented by Carmelita Gomez in Miss Gomez's attractive salon in East Forty-Eighth Street, has developed a treatment that we're glad to give both hands to.

The first good thing that happens to your hands is a series of muscular stimulations that sends your blood racing through your finger-tips. (Faulty circulation, you know, is the root of most twinges and aches in your extremities.) When the stimulating is over, your skin is pink and glowing, and ready for a beneficent emollient cream that Miss Wood massages in with a soothing, relaxing motion. Then, diathermic pads are clapped on your hands, to bring the heat from within your hands to the surface of the skin. Nothing in the world could be more soothing than this slow, penetrating warmth—and for arthritic joints, this diathermic treatment is perfect.

After the cream has been wiped off and a toning lotion patted on the skin, Miss Wood starts at the top of your arm with a vibratory massage gadget and ends at your finger-tips. Each knuckle is given special attention, to make it less pronounced and knobby; every joint is flexed and unflexed to make it more supple. After all this comes a softening, whitening finishing cream. Of course, one treatment doesn't begin to show what a series of treatments can do, but you'll see so much improvement in your hands, even with a single session, that you'll want to go on. (Continued on page 110)



# Chiffon THE POWDER THAT HAS NO SHINE

YOU'D be amazed at the number of powders, many of them famous and costly, too, that actually make your nose shine *more* — because *they shine themselves*.

Tiny sparkling particles in these powders catch and reflect the light — an unpleasant effect, daytime or evening.

Primrose House Chiffon contains none of this shimmery substance. Every atom of it is removed by a special process before this exquisite powder goes into the box.

Another Primrose House process makes Chiffon so fine and light in texture, that it clings for hours without caking or clogging the pores.

These exclusive features explain why Chiffon is the choice of smart women everywhere.

You will find eight lovely Chiffon shades at leading stores. In boxes, \$3 and \$1. Primrose House, 595 Fifth Avenue, New York City.



PRIMROSE HOUSE

# Chiffon



*Mrs. Temple*

knows how to tempt appetites at any time



Canapés concocted of Ry-Krisp—caviar, shrimps, cream cheese, sardellen paste or deviled ham—will put any party on its feet!

Mrs. Temple used to think Ry-Krisp was purely a party item—to be served only with hors d'oeuvres or cheese! But because it was so deliciously different, she began to experiment! First she tried Ry-Krisp with soups—then with salads—finally whenever crackers, toast or breads were ordinarily served. Immediately these brittle crisp rye wafers became an every meal favorite with all her family! Personally, Mrs. Temple prefers Ry-Krisp for the part it plays in keeping her figure at its best. Low in calories—these wafers, with the unique whole rye flavor, will supplant the starchy foods one shouldn't have, with results that are most kind to the figure.

Ry-Krisp is something no salad—fruit or otherwise—should ever be without! It's grand, too, spread with butter or cheese, then toasted.



For a hungry horde at midnight, try cheese, heaps of Ry-Krisp and your favorite beverage.

Serve delicious  
RY-KRISP  
with every meal



NELSON

These distinctive preparations by Chryson, described below, are being presented by Altman, in New York, and leading shops in other cities

## DISCOVERIES IN BEAUTY

(CONTINUED FROM PAGE 108)

One of the most unwise and wasteful gestures that any woman can make on behalf of her beauty is to buy just any cream or any lotion, totally disregarding its relation to her particular skin. Conscientious manufacturers spend a great deal of time and money in developing their preparations to benefit different types of skin, and it is the woman who gives intelligent thought to her beauty problems who takes every possible advantage of this research. The Chryson preparations are an excellent example in point. All of these preparations are products of the laboratory of a physician and research chemist, a fact which in itself inspires confidence, while the combinations of the various creams and lotions for different types of skin have been evolved by a skin specialist in his work with his patients.

One specialized combination of preparations that is sure to have a wide appeal is that worked out for the woman who wants to reduce her beauty care to a brief but efficient minimum. The régime begins with a cleansing with a bland facial soap or with one of the Chryson cleansing creams. Then, Katholicon Lotion is patted all over the face. This creamy lotion leaves the face sterilely clean and stirs up the circulation briskly at the same time. Katholicon Cream completes the work of softening and refining. Certainly, a simple enough régime, but remarkably effective if it is followed consistently.

Two types of cleansing creams have been provided in the Chryson series, and a wise provision it is, to our way of thinking, for the Emulsified Cleansing Cream provides the oils so beneficial to lubricating the normal and dry skin, while the Liquefying Cleansing Cream that melts at skin touch floats the dirt out from the pores of the oily skin. The milky Texture Lotion provides a softening, moist powder

foundation; the Astringent Skin Cream proves an admirable night preparation for toning and refining sluggish and over-oily skins; and the other preparations fall into the same constructive and individualized categories.

The Chryson face powders are beautifully fine, and, while there is a wide and well-chosen variety of single shades, these manufacturers are great advocates of powder blending and provide elaborate ensembles for blending your own shades, done up in exceedingly handsome chests, complete with various shades, powder blenders, and such. Chryson Duo-Rouge is in cream form and can be used on the lips as well as the cheeks, although there are lipsticks to match all the rouge shades, and the eye shadows are subtle and flattering in such unusual shades as Aquamarine and Poilu Blue.

All of these Chryson items are very attractive to look at, as you can see from the photograph above, in which the products are grouped under the beneficent gaze of the lovely kneeling figure which is the Chryson insignia. The Chryson products, which have until recently been sold only on the Western Coast, are now available in many of the larger cities throughout the country, in only one shop in each town, such as Altman, in New York, and Marshall Field, in Chicago.

• A very favourite place of this department for relaxing is in the hands of Margaret Cunneen, a lady who gives you a treatment that, while it is primarily directed to the good of your hair, does wonders for your nervous system, as well. It involves massage far down the back, violet rays, a fine shampoo, hand drying—all those things that put new life in your old hair. All this is to mention the fact that she has just moved to her new establishment at 40 East Forty-Ninth Street.



Candid camera photographs of actual  
Parker Herbex Treatment



**1. EXAMINATION**—To discover the hair condition, in order to prescribe the specific Parker Herbex preparation for the individual scalp condition and hair texture.

**2. APPLICATION**—The preparations are blended and liberally applied to the whole length of the hair as well as the scalp. The scalp is then manipulated with a rotary massage.

**3. SHAMPOO**—Parker hairdressers usually use a forward shampoo so that the back hair is completely cleansed and rinsed and no soap remains. The hair is dried with a towel alone.

**4. SECOND APPLICATION**—This is the difference between Parker and other treatments. Tonics are blended and applied to scalp and length of hair after shampoo.

**5. MASSAGE**—The scalp is stimulated by a rotary massage with the fingers from forehead to the nape of the neck, then from ear to ear with the palms so the scalp tingles and glows.

**6. BODY MASSAGE**—The entire back, shoulders, and spine are massaged with the palms. The massage is upward sending the blood surging to the scalp where it nourishes the hair.

**7. HAIR BEAUTY**—The hair, thoroughly cleansed and treated, is a fine example of natural loveliness. Compare this picture with Candid Camera shot Number 1.

**8. HOME PRESCRIPTION**—Be sure your hairdresser gives you Parker Herbex Tonic for home use for the whole family. Results are superior if applied at home between treatments.

Coiffure by Ivan  
Fifth Ave., New York

*Hairdressers  
can work Miracles*

**with Hair that has been Conditioned by  
Parker Herbex Individualized Treatments**

Sun-baked or oily hair...abused by too much waving—or over bleached and dyed hair, and prematurely gray hair, all respond to Parker Herbex Individualized Treatments. Methods that give the same treatment for every hair condition won't produce such splendid results. Parker Herbex treats the full length of the hair and scalp before and after the shampoo. They are particularly effective before and after permanents and for hair that has been injured by too much waving. Ask your hairdresser for a course of Parker Herbex Individualized Treatments. You'll be surprised how beautiful your hair can be.

**Parker HERBEX**  
**INDIVIDUALIZED TREATMENTS**

Available at your hairdresser's at the cost of ordinary treatments

SEND FOR FREE FORTY PAGE BOOKLET "HAIR HYGIENE", Parker Herbex Studios, 607 Fifth Avenue, New York



# Glenvella

and the new mode



PERINE

**Modern Renaissance!** Capture the spirit of the day in this new Glenvella knit. Sparkling brilliants add a distinctive touch to the soft, luxurious charm of this newest Formal-knit. Fashioned in the true Glengyle manner, it is adaptable to almost every occasion. At leading stores.

IN NEW YORK CITY:

**\$39.95 at Bonwit Teller**  
FIFTH AVENUE AT FIFTY-SIXTH STREET

FEDERAL KNITWEAR COMPANY, 512 SEVENTH AVENUE, N. Y. C.

## SHOP-HOUND

(CONTINUED FROM PAGE 106)

"It's Raining" and has rain-drops on it; a brown, blue, and eggshell one has a little appliquéd choo-choo train on the yoke. Then there's a formal frock of black velvet, with a jacket and a hand-embroidered white collar—rather demure, and thoroughly captivating. These attractive little dresses range in price from around \$13.75 to \$19.75.

It has always seemed inevitable that any slip looked awful with a dark winter dress, and you just had to hope that the slip wouldn't show. But Saks-Fifth Avenue, never a shop to knuckle under to the inevitable, has had a great constructive brain-wave on the subject of winter underthings and has come forth with some really lovely slip-and-pantie sets—in dark blue, brown, or black. There are dark blue crêpe de Chine sets with red piping, and brown sets with eggshell piping, and black with green; the slips cost around \$3.95, the panties around \$2.95. Or you can have the same colour schemes in other crêpe slips and panties—the slips with pleated ruffles around the bottom, in the contrasting colours. These cost less than \$6, and the panties less than \$4. (An entire monogram, very good-looking indeed, is priced around fifty cents extra.) Then Saks has still another surprise for us—a slip with a top that is a really authentic and efficacious brassière, designed by a famous brassière authority. This marvellous creation may be had in satin with a lace top for around \$10.75, or in crêpe with a net top for around \$3.95.

• I should like absolute silence for a minute while I talk about the shoe I saw at Frank Brothers (588 Fifth Avenue) the other day. It's an evening sandal, made of imported Italian leather; the heel is gold, and the rest of it is gold with a hand-tooled red, blue, and green design that might have been done by Benvenuto Cellini. At any rate, it couldn't be more glamorous if it had been done by Cellini, and it costs about \$25, on the main floor of Frank Brothers. This shop, as you may or may not know, divides its shoes up in a way that smooths the shopper's path considerably. At the Mezzanine Shop, there are street shoes and formal shoes ranging in price from about \$10.75 to \$12.75.

All the classic sports shoes and tailored walking shoes are concentrated in the English Shop, a charming, panelled room where tea is served in the afternoon—and very welcome it is, after a hard day. Prices at the English Shop, where all the shoes are welts—very beautiful and very rugged—range from about \$10.75 to \$15.50. And on the main floor, one finds day and evening shoes from about \$15.50 up. Here I saw the heavenly gold sandal that has haunted my dreams ever since. Here, too, I saw a lovely formal suède pump that looked like an eighteenth-century court shoe—high cut, with a tongue and a square enamelled buckle; it is made in black or brown, for around \$16.50. And a high-cut, short-vamped buckle Oxford had a shiny calf strap and trimming, and also costs about \$16.50. This is in black, green, oxblood, or brown, and I finally gave up trying to decide which was the best looking.

• For many years, I've been making a collection, which was eventually to appear in book form, tentatively titled "One Thousand and One Ways of Breaking the Ice." But I've dropped the idea, because the other day I found some ice-breakers that are worth all the rest of my collection put together. Besides which, they are perfectly beautiful in themselves and would make unsurpassable presents. I refer to Cartier's revolving and sliding watch combinations, in all their various forms. There's both a revolving and a sliding lipstick watch; in the first one, you slide part of the case around to uncover the watch face; in the second, you slide the top of the case up. (The lipstick occupies the bottom part of the case as usual.) Both are in lovely, simple cases, lacquered in various colours, with either silver or gold trim and initial-plate; they cost around \$50. A marvellous silver bill-clip, with a silver and lacquer revolving watch on the end, costs less than \$50. Then there is a revolving and sliding watch cigarette lighter, in which the whole lighter pulls out of the bottom of the case. And there's even a combination pencil-lighter and watch. (And every time you stop writing for a minute to gaze dreamily at your poised pencil, you'll see the accusing little face of the watch, with the seconds ticking inexorably away. But then, you can always revolve the watch with your thumb-nail until the face is hidden.) All of these marvellous combinations are designed so that the watch is protected from dust or injury, except when you're actually looking at it.

• Pantie-girdles always look so comfortable, when you buy them, that it's terribly disillusioning to sally forth in one and find that it isn't comfortable at all. It's even more disillusioning to find that it's ruining your perfectly good evening; the girdle part is behaving all right, but the panties are crawling up, doubling back on themselves, and generally making your life miserable. However, the pantie-girdle that I found at Bonwit Teller's has none of these sinister traits, none of this fiendish ingenuity; it's just as comfortable as it looks, and it looks divine. The evening one is of white satin and white Lastex, or there's a sports edition in plain Lastex; either way, it's guaranteed not to crawl or curl, and it costs only about \$5. Bonwit Teller also has a smooth, light, boneless, all-in-one affair (of the common or garter type) made of pink Lastex and batiste, with a pink net top. This costs less than \$7. But if you need yet more upholstering, look at Bonwit's batiste-and-Lastex girdle that has supple steel bones in front and hooks up the side; it's very effective, but in a pleasant, painless way. This is in all-white or all-pink, for about \$7.50. All three of the above mentioned masterpieces were designed by Dorothy Bickum.

• It's all very well to say that a man's house is his castle, and he deserves to have it well run—but, after all, he doesn't have to run it. What would he do about faded or worn-out blankets, or getting a bureau scarf for an odd-shaped (Continued on page 113)



# Elizabeth Arden announces a new complexion

Elizabeth Arden has created a new vogue achieved with two shades of powder... your favorite Illusion smoothed over with just the right shade of Cameo Illusion, a brand new finishing powder fresh from Miss Arden's Paris Salon, notable for its definitely new, porcelain-smooth texture. Gossamer sheer, the delicate sheen of Cameo Illusion clings all day long.



## Elizabeth Arden

541 FIFTH AVENUE NEW YORK

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## IS BRIDGE A RELAXATION?

(CONTINUED FROM PAGE 89)

tries to play the hand), he'll say, very briefly, to his opponent on his left, "Your lead." You will then know, instinctively, that he can place every card in your hand. But he is nevertheless a great sportsman at cards, as he is in everything else, and he always stands for the honour, dignity, and real progress of the game.

Among the great experts, I must refer here, naturally, to the saturnine, cynical, and clever Ely Culbertson, the Melancholy Dane of Bridge, and to Josephine Culbertson, his charming Ophelia. Mr. Culbertson dramatizes himself well and, though a remarkable person, is in reality rather a pathetic figure, as well as a lonely and sometimes unpopular one.

However, he is the greatest showman in the world of bridge. He plays far better bridge than his wife, although, for publicity reasons, he prefers to give us the opposite impression. He gave me my first lessons in his own system, as Mr. Vanderbilt did in his. In fairness to Mr. Culbertson, I must admit that his system has triumphantly borne the brunt of time—or, at least did bear it, until P. Hal Sims came along with his "one-over-one" theory, which I now think the soundest of the methods in use to-day.

## BRIDGE METAMORPHOSIS

Another great bridge-playing friend of mine is Mrs. George F. Baker. When I began playing with her and she was placed as my partner at the table with me, my heart used to sink, for I felt that I was certain to lose more than I could afford. But now, to the amazement of the social bridge world, Mrs. Baker has undergone a strange metamorphosis. Instead of overbidding, she has become cautious and restrained, plays her cards well, estimates her hand accurately, doubles discreetly, and understands the delicate art of "psychics."

Mrs. Joseph E. Davis, vivacious and witty, cherubic and chatty, plunges through countless rubbers like a staunch little freighter battling a southeaster. She sometimes jibes, but always comes up into the wind smiling. She takes great chances and terrifies her more timid partners almost into panic. Her most constant bridge foursome is Harold Vanderbilt, Ogden Phipps, and Mrs. Edwin A. Fish.

Mrs. Fish is a very amiable and charming player, with much more skill than people suppose. Ogden Phipps is a brilliant player, but a little irascible and easily irritated during the game. I am sure that he is one who agrees that bridge is *not* a relaxation. I am told that his irritating manners are entirely the result of extreme shyness. *Tiens!*

Mrs. Henry G. Gray—one of the lovely Deacon sisters—is the most charming and maddening bridge partner I can imagine. There was a time when, facing this enchanting person, one could easily lose a small fortune before the evening's torture was over. But now, Mrs. Gray has improved beyond belief. When she began her bridge, she would rather discuss a scandal, a bonnet, or a bore, than the play of a hand, but now the suicide or the infidelity of a friend is of less interest to her than whether or not you

should have bid four no trumps, night before last, after your partner's jump bid in spades. But it isn't fair that any woman with so much charm should play really good bridge. Besides, the really perfect players seem more and more to be avoided—like pests. No one ever seems to want to play with them. I think the too perfect player is the one most to be avoided. He either wins all the money or, if he doesn't, he takes it out on you in other ways.

## PLAYERS' GALLERY

But to go on with our gallery of players. It is no unusual thing to enter a New York drawing-room, after dinner, and find such a charming man as Harry Payne Bingham (an ardent bridge player) entirely surrounded by ladies. Though Mrs. Bingham abhors the game, she often arranges a large and imposing party of the best feminine bridge players, in honour of her husband. In fact, jealousy never seems to enter into the sex question where husbands and wives in the bridge world are concerned. The most jealous wife who is reluctant to allow her husband to go off dancing with some other women, on seeing him chained to the bridge table for hours with a famous *femme fatale*, remains quite unperturbed.

I have noticed that Milton Holden, the popular and dashing "Doc," will often leave the most fascinating feminine companion for a good rubber with three plain and buxom lady experts. No one has, as yet, learned how to flirt at the bridge table. The greatest *allumeuse*, the moment she sits at the bridge table, assumes a professional or schoolmarm complex.

I'm thinking now of The Princess Ilyinsky, the wife of the Grand Duke Dmitri—the beautiful Audrey Emery—, a provocative and alluring creature who, once she sits at the bridge table, changes her entire personality and becomes an iceberg. With steel-like precision, she will beat and penalize you mercilessly.

Frank Crowninshield, the Editor of Vanity Fair, is one of the wittiest men I know. His ageless sense of humour and esprit have carried him, light-heartedly, through a thousand ticklish situations, and yet, as soon as he sits down at the bridge table, he assumes the demeanour, the gravity, the preternatural gloom of a Park Avenue undertaker.

Then, there is the beautiful, but apologetic and deprecatory, Ava Astor, now Lady Ribblesdale, the mother of Vincent Astor. She is a constant bridge player, but never stops groaning from the moment she sits at the table until she gets up again. Her anxiety and mortal fear of "throwing" you, or of losing an unnecessary trick, would be laughable if everybody did not love her too well to see her suffer from ridicule.

I suppose that everybody knows the "game saver," a social pest who never counts the cost, but insists on winning the game even if he goes down a thousand or so in order to do so.

Then, there is the "review-the-bidding" pest. When you have, slowly and laboriously, arrived at a game contract and are about to lead, this pest begins with "May I review the bidding," (Continued on page 116)

RUMEUR SCANDAL MY SIN

..... FROM THE HAND OF LANVIN

THREE EXQUISITE FRAGRANCES..... THE

SUBTLETY OF RUMEUR..... THE ROMANCE

OF SCANDAL..... THE MYSTERY OF MY SIN

LANVIN  
P A R I S





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You'll treasure your two rings by Traub, for they are as beautiful as the sentiments they symbolize. Choose them in lovely, authentic patterns at prices that suit your means.

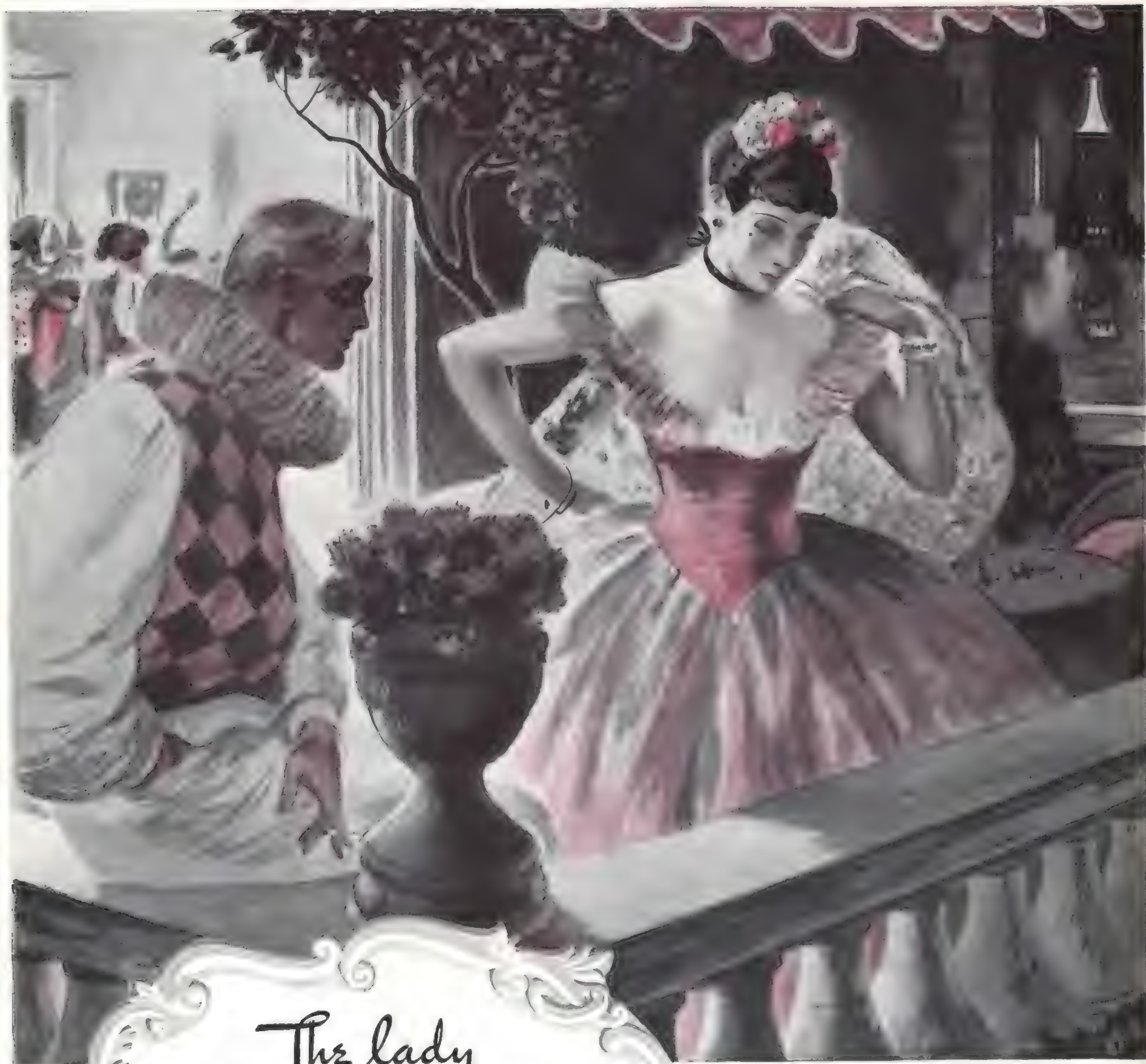
Have you seen our new bride's book, "Orange Blossoms"? Your Traub jeweler will be glad to present you with a copy.

"ORANGE BLOSSOM"

by  
**Traub**







Sketched from life by Floyd M. Davis, New York

## The lady who left her mask at home

AND with it she left all the tired, strained look that faces have after busy New York days. For her mask was not a domino but a cream mask preparation, as cool as mousse, as light as foam, called "Masque Frappé." A facial cocktail. While dressing for the ball, she put it on, then took it off. It gave her face a new, young radiance. And it gave her an evening of triumph.

Until recently, New York's smart women have had to come to Dorothy Gray's Fifth Avenue Salon for this delightful pick-up treat-

ment. But now Dorothy Gray presents her famous "Masque Frappé" for home use. Try it yourself before you go dancing or to that important dinner. It stimulates and gently "frappés" the skin, gives a flattering young glow that lasts for many hours. And it's such fun giving yourself the beauty mask treatment. There are just two steps:

Before your bath or beauty nap, cleanse with *Dorothy Gray Cream* 683 . . . a frothy, light cream that softens while it cleanses. Its double-beaten oils penetrate and lubricate

thoroughly, \$1. (If your skin is oily, use instead *Dorothy Gray Cleansing Cream*, \$1.)

Then, smooth on a film of "Masque Frappé," and let it dry. It produces a heavenly tingly-cool sensation and at the same time a pleasant inner glow. When you remove the mask, your face will look fresh and radiant. *Dorothy Gray Masque Frappé*, \$3.

Dorothy Gray preparations are sold at all leading cosmetic counters. © 1935, Dorothy Gray.

## Dorothy Gray

Salons at 683 Fifth Avenue, New York  
Los Angeles · Denver · Atlanta · Washington · Boston  
Milwaukee · Paris · Brussels · Amsterdam  
and on the Grace Line "Santa" Ships.



## NOTES FROM THE PARIS COLLECTIONS

• For want of space, not all the Openings were reviewed in our September 15 issue. Here are those you missed: **PATOU:** All drapery to one side—is Patou's current technique for evening, and so beautifully it is managed that every line of the body is delineated. In one case, a sheer column of white, he drags the material all to one side and anchors it in a braided strip of fringe. In another instance, a violet crêpe dress, he swings it all to one side and then lets fall from one shoulder a long panel scarf. Again, in a purple dress, he pulls the drapery to one hip, allowing it to fall diagonally down the skirt. White, violet, purple, ruby, pink, sage-green and black—these are Patou's pet colours for both evening and day. Violet afternoon dresses under black coats. Black satin afternoon dresses with brass buttons. Black velvet ones flecked with gold.

**MAGGY ROUFF:** Even though you very nearly missed your dinner date staying through Maggy Rouff's large showing, no one grumbled. Some of those evening clothes were well worth it. Frankly, you were not hit in the face by any sensations. The very absence of them is what made the clothes beautiful. Serene, quiet, subtly draped dresses—things that won't bore you and every one else after the second wearing. "Roberta" is a concrete example of what we are talking about. A mat-white dress draped to one side—not much for a journalist to rant about, but a perfect dress for a woman to wear. Even when Maggy Rouff took up the Italian leit-motif, it was done with nice reservation. One of the models, a brocaded silk with long sleeves and off-the-shoulder décolletage, is Botticelli so well-edited you won't feel at all fancy-dress. (Continued on page 125)

## SHOP-HOUND

(CONTINUED FROM PAGE 112)

bureau, or attending to a hole in the hooked rug? Probably nothing. But if he knew about the New York Exchange for Woman's Work, at 541 Madison Avenue, he could pass for as good a housewife as any. The Exchange, which gives work to deserving women and helps them support themselves, will take over all the less enjoyable functions of housewifery and have them done beautifully and inexpensively. For instance, these women will make bureau scarfs to measure, for around \$5 up; they'll clean blankets for about \$1.50, and rebind them for about \$5; they'll take worn and faded blankets, cover them on one side with figured silk, and quilt or tuft them, for around \$8; and they'll repair hooked rugs, charging from approximately \$5 up according to the size of the rug and its degree of dilapidation.

• Thou movest, he moves, she moves, we move, they move. In short, October first, to most of us, means Exodus and Upheaval. Once again, the cherished Chippendale has been hurled into the maw of the waiting van, and the piano has been lowered from the window as thousands cheered. But neither the Chippendale nor the piano is apt to be any better for the experience; I've never been one to look on the dark side of things, but I do face facts. Therefore, a year ago, these columns were filled with the names and addresses of those who repair the ravages of transition, and those who bring order out of the chaos in your new establishment. All these people are just as good this year as they were last—and moving men are just as fond of slinging heirlooms about, and new apartments are just as apt to have unavoidable defects. So, for the benefit of both old and new members of the class, I shall run rapidly over the list again.

Emslie and McWilliams, who can be reached at 1233 Second Avenue, can and will remove every sign of wear and tear from your furniture; they're particularly tender and sympathetic with wobbly antiques—which, however, won't be wobbly after the Messrs. E. and McW. get through with them. Then there's the Sutton Glass and Mir-

ror Company, at 891 Third Avenue, or Charles Goldstein, at 1445 Second Avenue, either of whom can do anything with glass or mirrors—still unsurpassed as decorations, especially for small or dark apartments. If the fireplace you find in your new abode is just one of those things, Edwin Jackson, at 175 East Sixtieth Street, has every imaginable kind of mantelpiece, not to mention andirons, fire-irons, spark-screens, and even Franklin stoves. Mr. R. Uabozo, of 843 Lexington Avenue, will rivet cracked plates so that the break doesn't show; in fact, he repairs anything of crystal, china, glass, silver, porcelain, or what have you, and does it with unbelievable cunning.

If your clock seems to have left its mind back in the old apartment, and gone completely off the hooks, summon Mr. John Lazar, of 51 Maiden Lane; he's the man who will make a dizzy clock see reason, if it can be done. If it can't, he will tell you so honestly. Anything happening to an old family portrait, or a landscape painted by Great-Aunt Sophronia, can be counted on to produce plenty of weeping and gnashing of teeth. But it needn't cause any actual despair, because there are very few damages that can't be repaired by real experts. You can entrust your most treasured paintings to the Louis XIV. Antique Company, at 154 East Fifty-Fifth Street, either for restoration or just for cleaning. A new apartment and a new scheme of decoration really call for new curtains; and the Whittier Studios, of 127 Madison Avenue, or Mrs. Edith L. Fields, at 223 East Sixty-Ninth Street (REgent 4-5561), will do perfectly beautiful work for you, making curtains, slip-covers, bedspreads or pillow-covers exactly as you want them and very reasonably.

But if your present curtains and slip-covers are too new or too nice to be left by the wayside, have them cleaned and furbished up by The Landsman Method, Inc., in the Waldorf-Astoria. This supreme dry-cleaning establishment has an amazingly rejuvenating effect, not only on clothes, but on draperies, blankets, bedspreads—almost everything, except possibly stuffed owls.





## Simple Beauty of Great Distinction

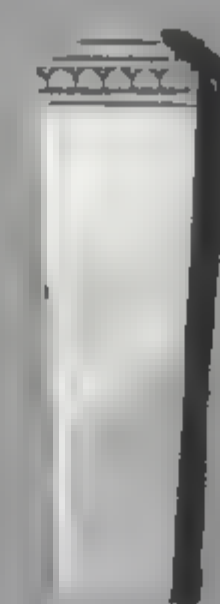
Here is tableware for the woman whose taste is most exacting...who prefers the plainer patterns but insists on distinction, beauty and charm.

Instinctively, she turns to TREASURE Solid Silver—aware of the individuality which distinguishes it, and the correctness of design which assures its lasting good taste. Two TREASURE patterns which are certain to capture the favor of such a discriminating clientele are the DIRECTOIRE and MODERN CLASSIC...two patterns which have won the highest praise from connoisseurs and critics.

The DIRECTOIRE pattern is founded on traditional design, yet rendered in a fresh, original manner. It is absolutely correct with Federal or late Colonial furniture...and equally correct with modern. That's because so many of the best modern pieces show a definite Directoire influence. Obviously, it is also charming and appropriate with French settings in the late 18th and

# DIRECTOIRE

IN TREASURE SOLID SILVER



REGENCY



EARLY AMERICAN  
ENGRAVED



EARLY AMERICAN  
PLAIN



CHARLES II



early 19th century Empire manner. A versatile pattern—and a lovely one.

To the bride who plans a modern dining room, and to all those who love the simple directness of the classic modern spirit, MODERN CLASSIC is quite irresistible. Here is a gem of designing, created by Robert Locher who has fathered so many fine contemporary ideas. In this sterling tableware abides the very essence of good modern design. It is simple but forceful, unornamented but decorative. It has rhythm and grace and beauty. Fortunate the families who will see it on their tables day after day!

But, before making any decision on a purchase as permanent as silverware, would it not be wise to consider all TREASURE Patterns? A helpful portfolio "The Modern Way to Choose Your Silver" will be sent you without charge. You need merely write, Dept. A-25.

STERLING 925/1000 FINE



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MODERN CLASSIC

IN TREASURE SOLID SILVER



MARY II



WILLIAM & MARY



CORONET



GRANADO



*A new impetus  
in the  
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## THE "WORTH" BUILDING

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OPENING OCTOBER 1935



LONDON

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CANNES

ON THE CROISSETTE

## IS BRIDGE A RELAXATION?

(CONTINUED FROM PAGE 112b)

please? Now, *you* opened with a club and *you* doubled and *I* bid a heart, or did I bid a no trump? Dear me, I forget"—after which you could quite cheerfully wring her neck!

Then, there's the noble, magnanimous woman player who, after you've revoked and feel like the meanest and smallest creature under heaven, will smile a sickly martyred smile as she informs you that she never claims a revoke.

And there are the conversation hounds, who tell you all about their children's measles, or their boys' holidays, or the cruise they took to the Argentine, or the fun they had at Bali, while you sit mentally tearing your hair as you try to conceal the six hearts with four honours and two outside aces that have just been dealt you and you wait there impatiently, wishing that they had stayed in Bali for the rest of their days.

### DOMESTIC FELICITY

There are, too, the husbands and wives who "get on" at bridge and those who do not. The most notable examples of domestic bridge felicity are Mr. and Mrs. Harold E. Talbott, the beautiful Peggy, with her snapping black eyes that look so softly upon the gallant Harold as he foolhardily bids a slam in no trumps, with the heart suit wide open. William K. Vanderbilt and his lovely wife are another couple who get on beautifully when they play bridge together. I won't say that Willie's bridge is up to the standard of his brother Harold's, but he is such a gentle, kindly man that he is utterly charming even when playing rather human bridge with his wife. I have played a fixed game against them more than once and have never heard the slightest argument from either of them.

Mr. James W. Barney always bids and doubles in the same portentous solemnity that he would employ in discussing a Chinese vase of the T'ang dynasty or a score by Debussy. But the erudition of Alice Longworth becomes strangely submerged and her sense of authority shaken when she sits at the bridge table.

And then there are the "peekers." While not actually cheaters, a great many people peek at bridge and are quite well known for it. The greatest peeker I ever played with is a European ruler of the highest renown. Every one knows that he peeks, but, being a king, every one permits him to do so. But, as he only plays for the tiniest possible stakes, he can not peek with any idea of gain in his mind.

The childlike guile that illuminates the face of Sam Goldwyn, the moving-picture producer, when he wins at bridge, which he frequently does, is a pleasant thing to watch. Sam was playing bridge once, with the most irritable and angry player I know, the Baron "Tutti" de Forrest, at Saint Moritz. De Forrest is a great snob and could barely conceal his concern when Sam got into the game. And he soon became so aggressively rude and overbearing that, in the middle of a rubber, Sam jumped to his feet and throwing down the cards, cried out, "I will not play any more with a man who is not a gentleman." "How would you know a

gentleman?" asked the Baron, icily. "That's easy," said Sam, "a gentleman is what you ain't."

Ex-King Manuel, of Portugal, is an expert player and has often honoured me by including me in his game, but he frightens me to death by his cold scrutiny when I make a mistake, which, of course, causes me to play worse than ever.

Miss Maxine Elliott, a former devotee of the game, though she plays no longer, once told me that in choosing her theatrical company when she was about to go on tour, the first question she would put to any prospective leading man was not "Can you act?" but, "Can you play bridge?" As she had her own private car and travelled very luxuriously, you can easily imagine that Miss Elliott started a good many actors on their bridge careers.

Snobbishness is very frequently observed at the bridge table. There are many different kinds of snobs. I am a group myself.

Quite by accident, while playing in a tournament a few years ago at the Waldorf-Astoria, I played North, with a man called Balfe, unknown to me, as my partner in the South position. Duplicate Contract is really no joke, and I found my position very trying.

I tried to concentrate and not to overbid, which I am told is the cause of most catastrophes in duplicate bridge tournaments. As the great and stately stars descended from their various altitudes and played silently and contemptuously against that trembling nebula (myself), my heart quaked and my knees shook. But, when the announcer called out, in stentorian tones, that Miss Maxwell and Mr. Balfe had come in second with only half a point between them and the victors, I felt the same thrill, I am sure, as that experienced by other snobs when they gain entrance to certain great houses, opera boxes, and Fifth Avenue clubs.

### MY CHOICE

Among the well-known married men in the New York bridge world are Douglas Paige and Charles G. Cushing. "Paigie" has always played a great deal with Harold Vanderbilt and is a delightful and genial partner. Charles Cushing, to my mind, plays one of the most amusing and exciting games of bridge. Of course, his game is more social than technical, but he is very hard to beat. I think I would rather have him as a partner than any one I know.

One of the finest players I know is Mrs. Hermann Oelrichs. In bridge, as in everything she does, she not only shoots square, but is one of the few women who retain their charm at the bridge table. Miss Ruth Twombly also plays a fine and straightforward game. She also has the best possible manners at the table.

Mrs. James B. Duke, Miss Evelyn Burden, Miss Julia Berwind, and Mrs. Henry Clews are quite a constant foursome at bridge. Mrs. Duke is as quiet and serene at the table as she is in private life. She loses, as a rule, not so much from bad play as from habitual bad luck, but she takes it all smilingly.

Mrs. Clews, one of the old school, is, to my (Continued on page 118)



*The most glorious towels*  
*you ever saw* WILL COST YOU LESS IN THE END!



*Circle (at right) shows drying surface clipped off to disclose the Martex long-life underweave.*

ABOVE (left to right): POINSETTIA, SPRIG, RIVIERA, RIO, COTILLION, SINGAPORE.

Martex bath towels last so much longer than ordinary bath towels they cost you far less in the end. The long life Martex underweave holds every thirsty thread in place. Big, fluffy, soft... Martex is woven to dry quickest and last longest. The Martex line includes plain white towels, white towels with colored borders, men's linen and cotton rubdown towels, and beautiful colored towels in patterns or solid colors. Prices start at 50¢ and go up to \$2.50, depending on size and color. At leading department stores and linen shops. Wellington Sears Co., 65 Worth St., New York.

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## IS BRIDGE A RELAXATION?

(CONTINUED FROM PAGE 116)

mind, one of the most aristocratic women in New York, with a fine sense of humour and great intelligence and charm. She plays the kind of bridge that is founded more on common sense than on rules. She takes many a tumble in her game, but always remains charming and good-natured about it.

Renowned beauties have been known to play pretty well, though continual concentration at the bridge table has caused the beauty experts much alarm. Among the beauties in the bridge world are Mrs. Allan A. Ryan, junior, Mrs. Shevlin Smith, Baroness Eugène de Rothschild, and Mrs. Ogden L. Mills—who looks more like the Madonna in the "Miracle" than Lady Diana Manners ever did.

Mrs. Frederick Lewisohn, Mrs. Norman de R. Whitehouse, Mrs. Irving Brokaw, Mrs. Josiah C. Thaw are also inveterate players. All of them are far above the average in skill. Mrs. Whitehouse is the most nervous, but plays a fine, dashing game and is so sure of herself that, like Mrs. Joseph E. Davis, she will accept almost any stake that is offered her.

Mrs. Harry Alexandre is also a staunch and fearless player. I once won a duplicate contract tournament with her, at Mrs. Farrelly's, now the hostess at Crockford's. We got little gold medals, and I was as proud as punch to be her partner on that occasion.

William Somerset Maugham, the English author, is an ardent player,

very cautious and careful, and a little on the gloomy side for one with such magnificent humour. Strangely enough, Mr. Maugham, who has an occasional stammer in speaking, loses it entirely at the bridge table.

Artur Bodanzky, the Metropolitan Opera conductor, used to play constantly in the old days. I remember once winning large sums from him at Lido Beach at Venice. At that time, he played rather wildly. He tells me that lately he has given up the game entirely.

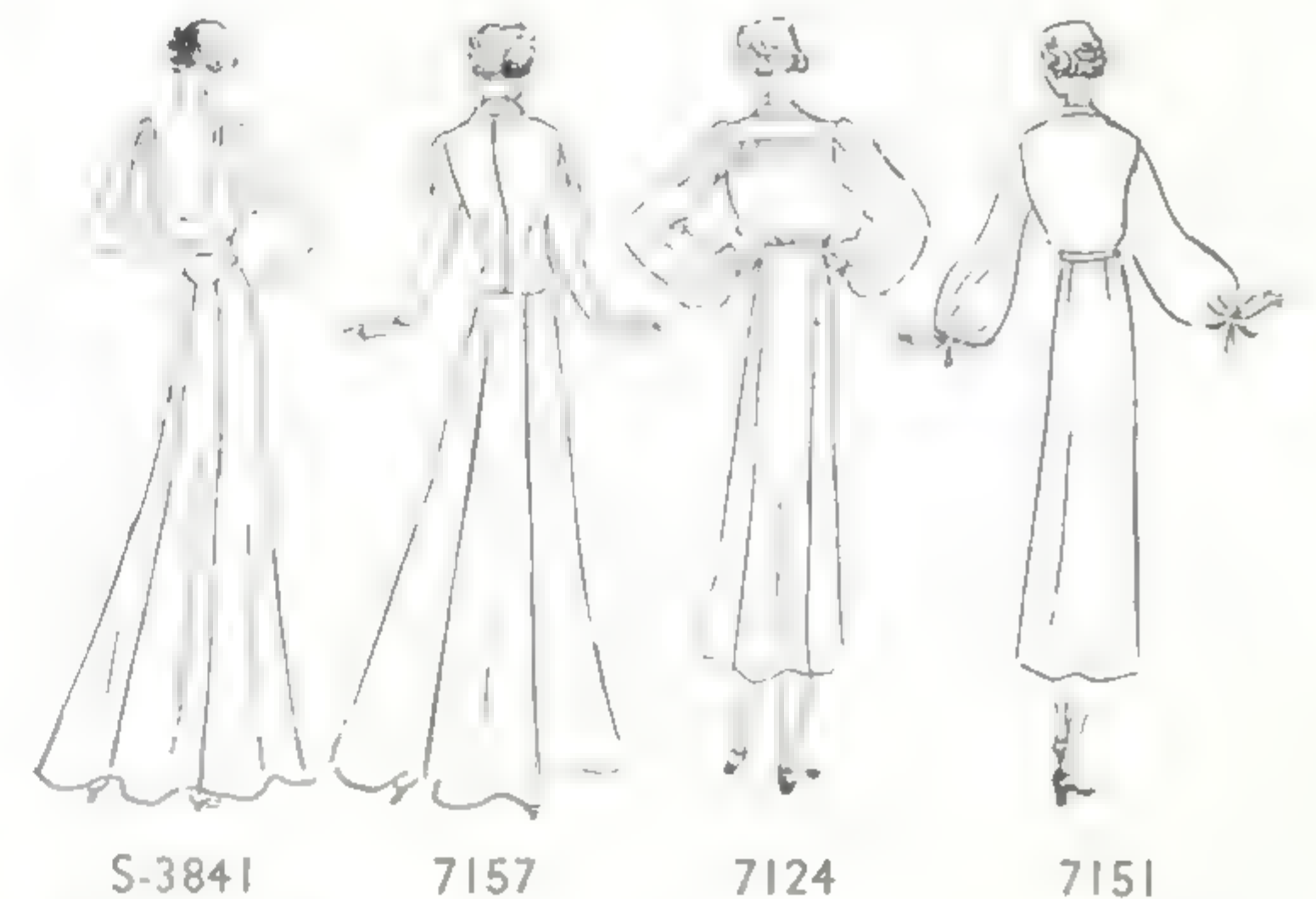
The impenetrable, sphinx-like Neysa McMein has a frantic love of the game, and once, when she was my partner, she bid a grand slam in no trumps—by mistake—and made it. I thought she would have a syncope! She has never forgotten it.

I remember that after the great Ignace Paderewski had appeared (during the War) at a charity benefit which I had organized, I asked him if he would not allow me to give a dinner-party in his honour. He answered, instantly, "Yes, if that party be four in number and all them bridge players." My amazement must have been registered in my face, for the great Pole laughed gleefully as he admitted that, aside from his music, bridge was his one consuming passion.

In closing these scattered and haphazard memories, I would like to ask you all to decide the moot and vexing question that is involved in this article—Is Bridge Really a Relaxation?

## DESIGNS FOR DRESSMAKING

Crisp and stimulating as the new season are these four new models; one for evening, two for day, and the versatile jacket. They are designed for sizes: S-3841, 7157, and 7151 in sizes 12 to 42; and 7124 in sizes 12 to 40



S-3841

7157

7124

7151



S-3840

S-3840

7150

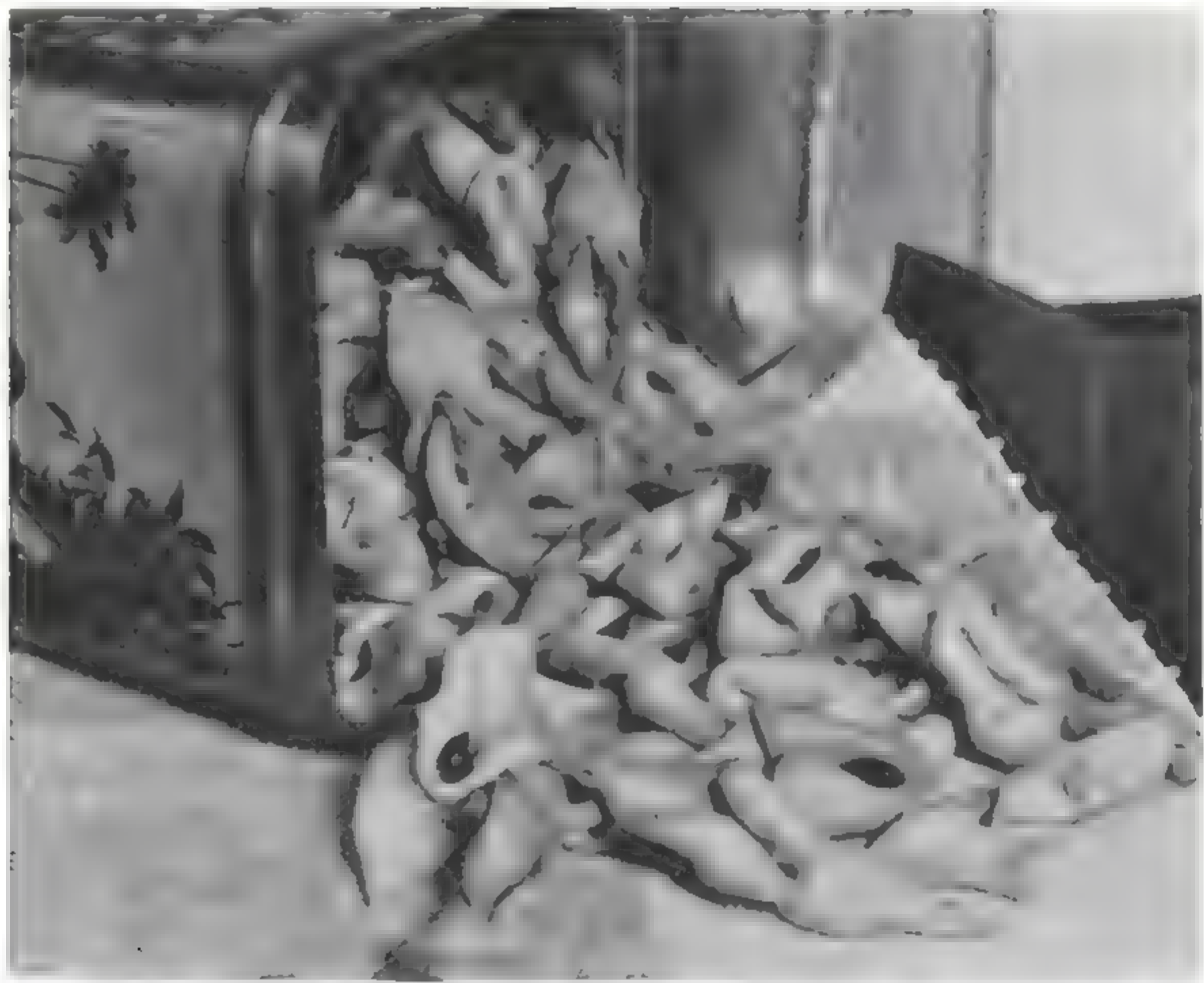
S-3836

7152

The wearable frocks sketched at the left, and all the other models on this page, are shown in detail on pages 104 and 105. Designed for sizes: S-3840 in 12 to 42; 7150, S-3836 in 14 to 44; 7152 in 14 to 42

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"Klejnere" are typical of the delicious and amusing little Danish cookies that will stay fresh for days when they are kept in tin containers

## RECIPES FROM DENMARK

IN THE PASTRIES and cakes of those Northlands that are now so popular with vacationists, we can find some delicious cookies for tea-time, and buns and coffee-cakes for breakfast time. On the Continent, the charm of the Northern pastry art is a byword, but the countless cakes and cookies that these people make so well have been neglected.

The two specialties that are the most popular at the recently opened Danish Pastry Shop, near the Opéra, in Paris, are *Kringlers* and *Plumkager*. The *Kringle* is a crisp, flaky pastry made in the shape of a pretzel. It has been baked in this same form for hundreds of years and has always been such a favourite that, even in the 1600's, the *Kringle* became the sign of the bakery shop. A large, gilded, wooden *Kringle* was hung over each shop door, just as it is to-day, to be seen far down the street and to encourage the passers-by to come in for a snack. What beer and pretzels are to the Germans, coffee and *Kringlers* are to the Danes. The peasants partake of this *dejlig* combination five or six times a day, beginning early in the morning as a starting-point, then off and on all day, finishing up with a larger cupful of coffee on going to bed. It's impossible to find a time of day when coffee and *Kringlers* can not be produced on a moment's notice at any little thatched farmhouse.

### THE EVER-PRESENT KRINGLE

There must be one *Kringle*, almost as big as the table, for all birthdays. And I'm sure that even Hans Christian Andersen himself must have had a *Kringle* with his morning coffee, like all good Danes. One can picture him cozily seated at his breakfast table in the garden, on a warm, sunshiny, summer's day, contentedly enjoying his early coffee and *Kringle* and listening to the little bird who once built in the rose-vine outside his window, and told him all about *Thumbelisa*, as you no doubt know, if you remember your fairy-tales.

When the Scandinavian Tours bring boat-loads of enthusiastic travellers,

the bakery shops, with their shining coffee-cakes hanging above the door, are almost as much sought after as Georg Jensen's silver workshops, and it keeps an extra shift of bakers busy just to supply the hungry Swedish students who have come from across the Sound on a holiday.

When you are invited for tea in Denmark, you may as well be prepared to have your appetite for dinner more or less (mostly more) spoiled. To begin with, there are a dozen or so varieties of cakes, cookies, and pastries, served with wine, tea, and coffee. Then, in an hour or so, come bowls of mixed fruit, fresh and preserved, ice-cream and nuts, with bonbons to nibble on in between, in case you might be hungry.

Fortunately, the recipes are not at all difficult. The nicest thing about the cookies, besides their taste, is their ability to keep fresh for a week or so. Packed away in tin containers, they are crisp and fresh when ready to be used. This is convenient when unexpected guests arrive, and it makes baking day less frequent in the household. Only the indifferent Danish housewife allows other than kitchen-baked delicacies to be served, so that clever pastry cooks are the rule rather than the exception.

### KRINGLE

Sift 4 cupfuls of flour together with 3 heaping tablespoonfuls of powdered sugar and  $1\frac{1}{4}$  tablespoonfuls of baking-powder. Next, mix 2 beaten eggs with  $\frac{3}{4}$  cupful of melted butter and 1 cupful of milk. Add  $\frac{3}{4}$  cupful of raisins softened in hot water and roll the dough out into a long, slender roll, then form in a pretzel shape on a buttered oven sheet, and brush the top with an egg mixed with a little milk. Place a sheet of buttered paper over the *Kringle*, bake in a moderate oven, and remove the paper. Garnish the surface with a glaze made of 2 tablespoonfuls of powdered sugar and  $\frac{1}{2}$  tablespoonful of boiling water. Sprinkle halved, browned almonds on the top and set aside until the glaze hardens. (Continued on page 124)



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# She who wears *Circé* (SEER-SAY) is Proud of Her Figure!



Left—Circé all-in-one, Dognin lastex lace and satin—net uplift— evening back—talon fastener.  
Right—Circé girdle in shimmering satin with side panels of Dognin lastex lace—removable boning.  
Lower—Circé panty girdle, pure silk broadcloth and Dognin lastex lace—removable boning.

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## Circé Foundations

(SEER-SAY)

135 MADISON AVENUE • NEW YORK



## RIVIERA DIARY 1935

(CONTINUED FROM PAGE 83)

side), "Do you always behave like this at stations, Father?"

**THURSDAY:** The usual scene at the stations at Cannes and Antibes. The people who looked so frightfully smart in the train, looked very odd greeting friends attired in bathing-suits. Mrs. Armstrong Gwynn in a blue-and-white print from Mainbocher was met by Mrs. Procher in a red bathing-suit, sun-glasses, and a big silk handkerchief that she waved about like a fan. Lady Mendl, in an equally smart brown-and-white print (also from Mainbocher), and Madame Champin, in a beige linen suit with a black silk blouse, were greeted by Sir Charles Mendl in grey flannel shorts and a white duck sun-hat. And Mrs. Archie Campbell, who also had looked so smart in the train in a blue-and-white dress with a dark blue coat and smart little blue sailor-shaped hat, hurried off like the rest with a determined look on her face that was obviously inspired by the sight of a bathing-suit.

At seven-thirty, at the Carlton bar (apparently this year's favourite spot), she appeared again—but this time in white shorts, laced up the sides like bull-fighter's trousers, a silk shirt, and bolero jacket (shown on page 83). Mrs. Simon Marks wore the same outfit in light blue. Every one makes that first appearance at the Carlton bar in her favourite beach clothes.

**FRIDAY:** I'm staying in a villa on the shores of the Garoupe Bay at Cap d'Antibes, part of Lady Norman's huge estate. And from early morning 'til late at night, the bay is a scene of ever-changing life. "Our" fishermen—we call them ours because they live on the rocks under the walls of the villa and supply our cook with fresh fish—come home about five in the morning with their catch and spread it out on the *quai*. Then the sailors on the yachts begin to hang out their washing, and the first bathers come down to the little beach. I jump into the sea and breakfast on the terrace, while the gardener rakes the paths and a speed-boat arrives with a madman on water-skis trailing behind in the churning ribbon of water.

"Our" cook (a provincial) produces a wonderful lunch, which we eat picnic style on the terrace. It consists of gnocchis, *ratatouille* (vegetables provincial), cold fish or stuffed fresh sardines, and a tray of *raw* vegetables with a dish of sauce in the centre—which is the most popular of all our lunch dishes. Then comes the siesta, which settles down over the whole bay, and we sleep and dream. The music in our dreams turns out to be real music, coming from across the water where the strolling players on the beach start the late afternoon activity of this little world. Some of the yachts sail away at sunset; we go into the bar at Cannes to see what's up and, on most evenings, return home to whatever "our" cook has provided—especially on fish-soup nights. No wonder this is the playground of the international world in August!

Here are two recipes for favourite dishes made by "our" cook.

### FISH SOUP

2 pounds of shell-fish of all varieties (according to available market)  
3 large tomatoes  
1 large onion

Chop the onion very fine and brown in oil. When brown, add the tomatoes chopped, and, when they are brown, add and brown the fish; then add 2¼ quarts of boiling water, a *bouquet de fines herbes*, a clove of garlic, cayenne pepper, salt, and ¼ coffee-spoonful of saffron, first dissolved in some of the bouillon. Let the soup cook for about one hour. Pass through a fine sieve before serving and serve with Parmesan cheese. One can also add flat noodles if so desired. This is sufficient for six people.

### RATATOUILLE À LA NICOISE

4 large eggplants  
6 large tomatoes  
1 pound of potatoes  
1 large sweet pepper  
1 onion chopped fine  
4 vegetable marrows  
2 or 3 small cucumbers

Prepare the vegetables, cutting them in quarters, and brown each vegetable separately in oil, beginning with the one which takes longest to cook—potatoes, eggplant, and so forth. As soon as the potatoes are browned, put them in another casserole; then put the eggplant on top of the potatoes, and continue, one after another, adding the onion last with the tomatoes chopped fine, a clove of garlic, and some parsley chopped fine. Season with salt and pepper. Cover the casserole and cook for three-quarters of an hour on a slow fire.

The former American Ambassador, Jimmie Gerard, of Berlin-in-war-time-fame, came to dine. He was in Rome with Mussolini last night, but, like all good diplomats, he didn't talk politics. Instead, he made amusing conversation by giving us his formula for young men in love who are having no success with the girls of their choice. The young man, he says, should pretend one night to have had a good deal to drink; he must work himself up to say with some fervour, "I love you," and then turn and walk away. The next time they meet, he doesn't allude to the incident. The girl, of course, begins to be intrigued and finally brings up the question about which the young man claims to know nothing. A situation is created, and her interest aroused—usually with a happy ending.

For the girl who can't make any headway with the man she fancies, he also has a formula. It's this: get a mutual friend to say casually to the young man that such and such a girl fancies him—adores him, in fact. Then, when the big scene between him and the girl he does care for occurs (as it easily may), his vanity is hurt, and he thinks at once of the little girl who secretly adores him, and goes to her for consolation.

**SATURDAY:** The Prince of Wales went by boat to dine at Saint-Tropez—the yearly pilgrimage of every one on the Riviera—and acquired a sailor's blue-and-white striped pull-over, in which he (Continued on page 121)



RIVIERA DIARY 1935

(CONTINUED FROM PAGE 120)

looks very young and boyish. He is so popular here that he is the centre of attraction wherever he goes. To-night, he dined at the restaurant on the *quai*, and, when he got up to go on to another café for coffee, the entire company dining there followed him—not even waiting to pay their bills.

Lord Cholmondeley's house, which the Prince has, is one of the nicest houses on the coast for this summer life. Perched on the rocks between Cannes and Juan les Pins, it is built for the life of our day—for health, open air, and sport. It has a lovely open cocktail bar, loggia; a living-room filled with trees, plants, and flowers, overlooking the sea; a dining-room that has rounded windows at one end; a swimming pool that can be closed against wind and weather; a beach; rocks from which to dive; and a roof on which to sun-bathe. It's a modern house, in every sense of the word, and one of the few pretty ones I've seen. (It's just next to the famous house of Miss Maxine Elliott.) From the master's bedroom, one has the impression of being on the bridge of a huge yacht.

Here, the Prince is living the simple life of an ordinary gentleman on holiday on the Riviera at this time of year, the only difference between his house and the others being the presence of his piper who, in kilts and a white mess jacket, greets one at the door and pipes on the terraces at sunset and after dinner, when the Prince dines at home. It is this that reminds one that this simple gentleman, one's host (and such a good host, too), is the future King of England.

MONDAY: Monte Carlo is the only place left in these parts where you still dress at night. And dining on the terrace of the Casino is the finest thing of its kind that I know. There is the usual show, Felix Ferry's Girls, fireworks and dancing, plus open-air gambling, which is the supreme luxury. I liked the dress that Mrs. Archie Campbell wore to-night. It was of blue-and-white semi-glazed chintz, and the neck was cut very low in front, but high in back—like a picture dress in an eighteenth-century portrait. But down here, evening dress means

tennis dress. The smart women wear shorts in the morning and sleeveless dresses after six—which are much nicer looking than what most of the women affected during the epidemic of Saint-Tropez fashions. I notice now that all the smart clothes come from Paris, not Saint-Tropez. The best-dressed women, like Mrs. Ernest Simpson, have Schiaparelli's "pouch" silk dress of silk or printed cotton—one of the big favourites. Lady Portarlington has "Scap's" linen suit with a short jacket and silk blouse (gathered full at the neck in front, but without any back) in every colour and wears it all the time. Mrs. John C. O. Marriott also has an outfit to which she sticks—blue flannel shorts, a blue knitted jacket, and a sleeveless white piqué blouse during the day (see page 83); a crêpe tennis dress with a jacket to match, either in light blue or white, for the evening. And the ultra-chic Madame Champin has a favourite daytime turn-out of rough linen shorts and blouse all in one, with a black patent leather belt and initials on the blouse, and a short jacket to match (see page 83). Mrs. Oliver Harvey's dress for the cocktail hour is of black linen, buttoned down the front, with a very low back, a white leather belt, and a short white linen jacket to slip on if she likes. All the smart women have short jackets to go with every dress. And linens are by far the most popular.

These are some of the best-dressed women—two Americans, two English, and one Frenchwoman. But I have seen some very amusing clothes that are out of the ordinary. Especially blouses with round neck-lines and big, full, elbow-length puff sleeves—very 1900. They look terribly chic in white piqué or printed cottons, worn with full, dark blue skirts. But with shorts, they are less chic, though amusing.

George Gershwin's sister, Mrs. Godowsky, who wears just such a puff-sleeved blouse with shorts and arranges her hair in a clump of curls over her forehead and hanging down long in back, looks like a portrait by a modern Renoir. Every one looks at her at the Carlton bar when she appears, for the effect is very lovely.

"HIM"

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*The Girl he Loved*

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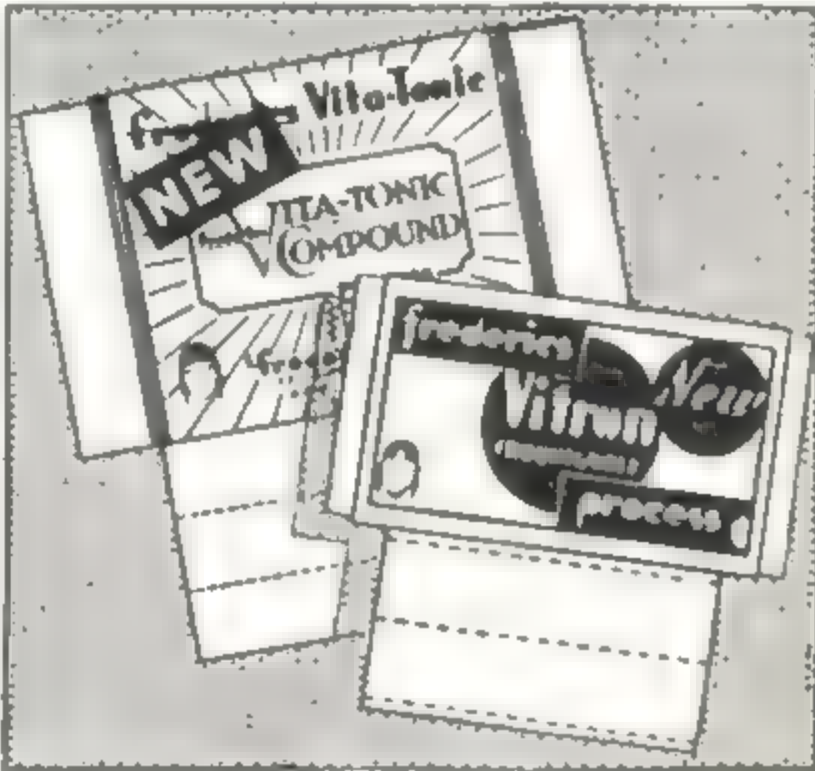
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## NEW YORK FASHION REVIEW

(CONTINUED FROM PAGE 91)

Presenting  
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But the obvious "successes" never blind Mrs. Gimbel. She has a knack of seeing beyond the glitter and direct to those less fly-by-night models that won't be worn by every other woman in the room this winter. It was like her to pick that serenely draped white Maggy Rouff dress that we showed in the September 15 issue, page 56. Or that shimmering silver lamé dress of Mainbocher, the skirt a classic Ionic column of pleats. Or that cool grey evening sheath of Schiaparelli, with a mile-long gold crêpe scarf that you tangle your shoulders in. Her quota of daytime Schiaparellis gives you just enough militarism, without making you look like the Seventh Regiment on parade. And, incidentally, she didn't come back without those husky silver fox gauntlets—who could?

- After making the rounds of the Big Ten, Jay-Thorpe is never afraid to get off the beaten track and pick up some finds among what are known as the upcoming dressmakers. Side by side with a half-dozen celebrated Vionnets, you'll see there an unexpected dinner-gown from Robert Piguet—a tormentingly lovely dress like liquid gold spilled from neck to toe. Unashamedly, we call it *the* dinner-dress of the year—its maker calls it "Statue." You see it on page 61. Jodelle is another young talent from whom Jay-Thorpe brought back eight models—her rare sense of colour at its best in a moss-green wool coat, nutria collared, worn over a ruby velvet dress.

Among the Big Ten's current efforts at Jay-Thorpe's, there's a fine Rochas sports suit—a lumberman jacket of wine wool with blue revers, a grey-and-blue mixed tweed skirt, and a blouse throwing together all the colours. Rochas does know his colour. And four Lanvin salutes to the Renaissance—including her great hit "Amitie," a black crêpe evening dress with Herald Angel sleeves falling to the floor and the Fra Angelico blue robe with a rose yoke that can be a hood if you have draughts in your house. All in all, there must be about ninety-five originals at Jay-Thorpe's.

- It is no national secret that France adores to see Hattie Carnegie set foot in the Gare Saint-Lazare. Probably no one returns to America more laden down with European packing-cases. And always, she brings back all the grandeur and the fun, the daring and the extravagant. She has that dramatic Vionnet black wool sentry cape, a drawing of which we radioed for our September 1 issue—to say nothing of two or three of Vionnet's white goddess dresses. She has Lelong's short Persian lamb cape, striped with soutache braid, which you fling like a swash-buckler over your shoulder; and Molyneux's lucky No. 25. For some curious psychic reason, each year his 25 is a show-stopper. This year, it's a pleated black wool dress—pleated everywhere, sleeves, blouse, and skirt.

And all the hilarious fantasies—Schiaparelli's helmet with the fox-tail crest, her padlocked-pocket suit, her bright hunter-green suit with red-piped pockets closed by slides made of red wax blobs, her Juliet hair-nets, and Molyneux's crazy head-dresses of

sky-scraping feathers and velvet loops—Carnegie has all.

- The U. S. Customs officials must have been staggered by the number of evening capes coming into the country, but one of the nicest was brought in by Wanamaker. A ruthlessly strict military cape of red velvet—red as bright as a Tory officer's—completely lined with beige wool and worn over a beige wool dress. Louiseboulanger made it, and we showed it in the September 15 issue. Another cape well worth bringing in, what with duty and all, is Mainbocher's short day cape, a curious cape, very roomy around the elbows, but tight around the hips. A velvet one worn with a satin dress.

As we write this, only half of Wanamaker's importations had been shaken out of their tissues. But even in that half are a score or more to lose your head over. At least six Molyneuxs, including a day ensemble of black wool with a three-quarters jacket, velvet collared and cuffed, and a dress with the new velvet shoe-lacings in front. Creed's famous "Dragoon" coat—a husky thing of black wool with flares shooting out in back. One of Chanel's unsurpassable day dresses . . . but that gives you an idea.

- Rather than have you pound pavements searching for those exciting sulphur or strawberry gloves that Molyneux sprang this year—Bonwit Teller has them. And think what they will do for a black suit. Bonwit's buyers had a very fine eye out for colour this year. Purple frogs on a deep ink-blue coat—Schiaparelli, as you guessed—that's one nice scheme they brought home. A beautiful orangy russet Vionnet coat laden with astrakhan—another. But if nothing will pry you away from black—look at the Marcel Rochas suit, "66," a dress-and-jacket arrangement, the jacket decorated (but not overdecorated) with black velvet scrolls. Or Lelong's brisk black coat with cordons of Persian lamb on its chest.

Some of the cleverest drapery that French fingers devised has been snapped up by Bonwit Teller for evening. Vionnets, Mainbochers, and that spectacular Alix of thick quilted taffeta with a fifteen-yard skirt and practically no bodice at all. Definitely enchanting, too, is that mermaid Patou dress in sea-green and silver, draped all to one hip, which he calls "Joy"—as it certainly would be to own.

- So far as we know, the only house to bring back Marcel Rochas's ravishing fuchsia evening dress with the turquoise belt—what colours they are together!—is Bendel. Piguet's pink crêpe with a scarf catapulting all down one side is another beauty not overlooked. Six Vionnets, six Molyneuxs, several Lelongs and Mainbochers—the Bendel imports run into the very high numbers. From Worth—a fine black crêpe dress spirally wound around you has an uncanny faculty of reducing hip proportions. For débutantes, there are two frothy Chanel nets—one spattered all over with bits of colour, the other embroidered with glistening Cellophane. What balks (Continued on page 123)



## NEW YORK FASHION REVIEW

(CONTINUED FROM PAGE 122)

our descriptive powers, however, is a certain Lelong model—a luscious satin that melts into green or grey or mauve under electric-light rays. Among the day suits, you'll see Molyneux's grey wool dress and jacket—the dress hooked up with monstrous safety-pins, neatly cloth-upholstered. And Mainbocher's black wool jacket and dress—the jacket shirred thickly around the shoulders and full as all outdoors.

• If you'd like a Renaissance gown that won't make you feel as if a picture-frame ought to be built around you—go to Milgrim. They exercised remarkable judgment in this Italian situation. For instance, they took a lovely Jodelle of pale blue velvet (all right, call it Botticelli-blue), a clinging robe with a floating scarf of deep ink-blue velvet. Maggy Rouff's half-wine and half-blue velvet dress, which is a masterpiece of colour. And Vionnet's regal purple velvet and ermine cape. All three are Italian—but not blatantly Italian.

Two afternoon dresses, among their enormous shipments, will be widely talked about. One comes from Chanel, a black satin with a sweet frill around the neck and a file of glittering rhinestone squash-rackets down the front—for utilitarian hook-up or for fun, we don't know which. And Alix's miraculously draped black silk jersey—the drapery crossing the heart, proceeding over the shoulders, shirred on the

spine, and then allowed to fly free in a panel.

• Better afternoon clothes is what this country needs, to be sure, and Stein and Blaine helped the cause along by importing several. A fine green velvet Chanel ensemble, with a long coat piled with silver fox, over a dress in the same shade. And two or three excellent Patous: a black silk with painstaking hand-shirring and a prune-ish purple dress smoothly draped. If purple doesn't move you for daytime, by all means consider it for evening—Stein and Blaine have two of Patou's draped specimens, one trailing a long panel that can be pressed into scarf service. Not all the imports had been uncanted at our call, but the list of incoming Mainbochers, Molyneuxs, Lanvins, and Lelongs looked impressive.

• Before we put a period to this directory of imports, we must steer you to Altman's and that famous two-yard long Vionnet Persian lamb scarf over which there's been so much gasping. It's the one that winds, like some inexplicable ribbon of honour, around a military black wool dress, a scarf that is almost a fur coat, but twice as amusing. We showed it on page 59 of our September 1 issue. It is only one of Altman's dozens of imports, but, after seeing that, you'll probably end your search.

## HAND-IN-GLOVE WITH VOGUE

(CONTINUED FROM PAGE 101)

greater strength. You probably didn't know sheep had hair, but those raised specially for gloves do. The greater the care used in selecting skins, the better the workmanship, the longer the glove will last and the higher its price.

**PRICES:** In every type of glove skin, there are these or other equally important reasons why two gloves, seemingly alike, are differently priced. You pay for quality. And quality repays you. A general guide for legitimate prices for gloves is as follows: Take a four-button length, plainly tailored, as the standard. The lowest price it is safe to pay for pig, chamois, or mocha gloves is two dollars. Four dollars buys the best. For doeskin, two dollars is low, and four-fifty to five dollars buys the best. Kid and imported suède at three dollars as the lowest price and four and four-fifty as tops are safe. Cape, lamb, goat, and calf are least expensive, and pretty fair ones may be bought for as little as a dollar and ninety-five cents, while three dollars ensures real service.

**TANNAGE:** The miracle of transforming the hide of an animal into this thing we call leather is too involved for the feminine mind to cope with. It is a business of chemicals, patient labour, and months of time. But if you will refer to the chart again, you will see that out of ten varieties of leather, six are originally sheep. It is the difference of tanning and treatment of the leather that turns the trick. You would

think that some enormous new kind of pastry was contemplated when the ingredients for alum tannage, for instance, are named. Ingredients which women are familiar with, too, such as egg yolks, flour, salt, and alum. But the facts that the alum acts chemically upon the fibres and changes the skin to leather, and that the salt neutralizes the acid that is produced by the chemical action, and that the other ingredients are absorbed into the fibres of the leather, are things that aren't really important to your scheme of things.

What you should know is that the real chamois leaps gaily from crag to crag, no longer losing his skin for a pair of gloves; that deer roam their native woods unmolested—save in the hunting-season—, and that antelopes take their fun where they find it. In other words, these animals are commercially extinct, although their names are still used to designate these types of finishes.

And you should know about washing. That's a subject for a woman to understand. There are some points about glove washing which mean the difference between the glove lasting and its wasting away.

**WASHABILITY:** Leather gloves that may be safely washed are cape, chamois, pigskin, doeskin (and mochas and suèdes that are designated by reliable shops as washable). Light colours, of course, wash more satisfactorily than dark. On the subject of washability, the best (Continued on page 131)

## PURE GRECIAN LINE in the classic

chiton of black crepe buckled with brilliants

... one of the most dramatic moods in the

Neiman-Marcus collection of important eve-

ning clothes. **NEIMAN-MARCUS CO. • DALLAS-TEXAS**

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In Marshall Field's great Chicago Store, Gossard's Mis-Simplicity\* is in high favor among women to whom figure beauty is important, as the basis on which they build their "chic." The model photographed is of Skinner's peach satin with a rounded uplift of delicately patterned lace. The crossed back straps pull diagonally to flatten the diaphragm and slenderize the waistline. It's priced at \$12.50.

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## RECIPES FROM DENMARK

(CONTINUED FROM PAGE 119)

Instead of a large *Kringle*, the dough can be formed into individual, smaller ones, baked in the oven, glazed, and sprinkled with almonds in the same manner as the larger *Kringle*.

### PLUMKAGER

*Plumkager* has, in spite of its name, no plums in it, but takes its name from the fact that it is a favourite accompaniment to fresh and preserved plums. Blend  $1\frac{1}{3}$  cupfuls of sugar with 1 cupful of butter, mix until smooth, and add 5 eggs, one at a time, stirring vigorously. Then add 3 cupfuls of flour sifted with a scant teaspoonful of baking-powder, and, lastly, stir in  $\frac{1}{4}$  cupful of currants (softened in water), 1 teaspoonful of grated lemon peel, 1 teaspoonful of grated citrus fruit. Bake in an oblong form in a moderate oven for an hour and one-quarter. When cold, slice and serve.

### FINSK BROD (Finnish bread)

Almonds play a large rôle in all Danish cooking, particularly in the cookie recipes. When they are not mixed into the dough, then they are usually minced and sprinkled on top of the cookies, as in this recipe for Finnish bread—the tiny breads no doubt getting their name because they resemble loaves of bread in miniature. These are rather rich and quite delicious.

Cream  $\frac{1}{4}$  cupful of butter with  $\frac{3}{4}$  cupful of sugar,  $\frac{1}{4}$  cupful of shortening, and 3 cupfuls of flour. Knead as little as possible and place in the ice-box for an hour. Roll into two or three slender rolls of an inch in diameter (use no flour on the board while forming the rolls), cut in  $1\frac{1}{2}$ -inch pieces, brush the tops with a beaten egg, and sprinkle each with minced almonds. Bake in a moderate oven until a very light brown.

This makes about fifty tiny *Finsk Brods*. They keep indefinitely.

*Klejners*, pronounced simply *Kliners* (without the J), are a rarefied kind of doughnut, only much crisper. These cookies are two inches long and are fried in boiling fat until a very light brown. They are simple to make: the most important thing to remember is to knead the dough as little as possible.

### KLEJNERS (Kliners)

Put the following ingredients in a mixing bowl and knead together (do not beat with a spoon):  $\frac{1}{2}$  (scant) cupful of sugar creamed with 2 unbeaten eggs and  $\frac{1}{2}$  cupful of butter mixed with 1 tablespoonful of thick cream. Then add 1 teaspoonful of grated nutmeg and 1 tablespoonful of grated lemon peel. Roll out very thin, cut in strips  $2\frac{1}{2}$  inches long and 1 inch

wide. Slit each strip down the centre, then pull one end through the slit, thus forming the pointed ends of the cookie. Fry in boiling fat, kept at an even temperature, until a light brown.

### BRUNE KAGER (Brown cakes)

These cookies must be made up several days before baking and put aside to mellow. Mix  $1\frac{1}{4}$  cupfuls of butter with 3 cupfuls of sugar, 1 teaspoonful of grated lemon peel, and  $\frac{1}{2}$  teaspoonful of minced maraschino cherries. Sift 12 cupfuls of flour into 3 cupfuls of dark syrup, add  $1\frac{1}{2}$  teaspoonfuls of potash, and  $1\frac{1}{2}$  teaspoonfuls each of cloves and cinnamon, and the *Brune Kager* are ready to be set aside. When ready to bake, roll them out as thin as possible and cut into amusing shapes. This quantity is enough for six dozen cookies, and they keep indefinitely.

### VANILLIEKRANSE (Vanilla rings)

Knead together (do not stir) 2 cupfuls of flour with 1 unseparated egg and 1 cupful of softened butter. To this, add 1 cupful of sugar,  $\frac{1}{2}$  teaspoonful of vanilla extract, and set the dough aside in the ice-box for an hour. Use no more flour, but form tiny rings of the batter, either with the fingers or by forcing through the meat-grinder. In the latter case, use the largest appliance on the grinder. Sprinkle the tops with minced almonds and bake in a moderate oven until a light brown.

### TEBOLLER (Tea-buns)

Mix  $\frac{1}{2}$  teaspoonful of salt with a package of yeast and blend with the following ingredients, in the usual manner:  $\frac{1}{4}$  pound of butter,  $1\frac{1}{2}$  tablespoonfuls of sugar, 3 cupfuls of sifted flour,  $\frac{3}{4}$  cupful of cream, 2 teaspoonfuls of powdered nutmeg,  $2\frac{1}{2}$  eggs (save the other half-egg to brush the tops of the buns), and lastly, fold in  $\frac{1}{2}$  cupful of softened currants. The cream must be lukewarm, not cold, when added. Knead thoroughly, let rise in a warm place for two hours. Then place on a buttered cookie sheet, one teaspoonful at a time, let rise another hour, and the buns are ready to bake. This recipe makes twenty-five small tea-buns.

This mixture is often baked as a whole coffee-cake, instead of as individual buns. If it is used as a coffee-cake, the top should be garnished with a glaze made of 2 tablespoonfuls of powdered sugar made into a paste with 1 teaspoonful of boiling water. Sprinkle the top generously with halved or minced browned almonds.

ELIZABETH BAAGOE





## NOTES FROM THE PARIS COLLECTIONS

(CONTINUED FROM PAGE 113)

**SCHIAPARELLI:** Ideas fly so thick and fast at Schiaparelli's collection that scribbling reporters can hardly keep up with them. This year, everything was timed to the uncertain political temper of the day. "Crowns or Republics," Schiaparelli began her own publicity, "If kings come back, all the splendour that surrounds a throne, regal elegance, rich fabrics, and the royal colouring of monarchy. If the world swings Left, new and daring adventures in simplicity, revolutionizing the style of this epoch."

Militarism rode roughshod through the day clothes. Warrior helmets branched silver fox tails. Huge gauntlets of silver fox, seal, and Persian lamb replaced fur cuffs. Gold franc coins buttoned up coats. Padlocks fastened big knapsack pockets. Epaulements, brandenburs, soutache, braid decorated jackets. A new wool called horse-guard's cloth, which is what army uniforms are made of, was used for both day and evening. For day, in a tobacco-brown jacket, trimmed with thick cut-wool fringe, worn with a black wool skirt. For evening, in a sensational Tory-red army overcoat strict as a subaltern's. Even heads, Schiaparelli feels, should be disciplined. So she bundles all locks tidily under hair-meshes—not a strand escaping.

The sports clothes, as always, were show-stopping. A bright yellow raincoat with a hood for complete protection. A mammoth hooded Eskimo coat of *phoque* turning you into a great bear. Eye-shades for skiing. Swagger coats of wildcat. Bold plaid coats and jackets. Pockets slide-fastened securely so that you won't lose your belongings no matter how rough the going. Bright striped knitted boleros over plain wool dresses. Waistcoats of gros point or bright red or yellow hunting-cloth with sleeves and backs in contrasting colour. And colours that only Schiaparelli could think of: dark subtle tweeds, ink-blue, royal, prune, wine, cardinal-red, raw greens.

Some of Schiaparelli's evening dresses are draped, but never so that you lose sight of the human body. One of her most spectacular ones is a slim grey sheath with a yellow scarf tangled around your shoulders. Harping on the military theme even at night, she puts shirred breastplates on a dress or two. Skirts are shorter—often hiked up in front to show bright pants. On every head, at night too, those hair-snoods of pearls or gilded mesh. And in many a hand—a papier-mâché mask, mounted on a gold paper tube handle, for warding off the evil eye. Trust Schiaparelli to think up amusing costume jewellery, always. This year, great gold burgomaster chains around necks and wrists. Branches of coral hanging on cords. Hunky gold bracelets studded with massive chunks of precious wood. And miniature field-glass cases of black suède hanging on gold chains for your evening vanity.

**VERA BOREA:** Being an expert skier herself, it is no wonder that Vera Borea can turn out a ski suit that looks as if it belonged on a dizzy Alpine run. All her new ones have calf-length pants, worn with gaiters or heavy socks. The waist-lines of the

pants were generally higher, built up like English trousers, one laced at each side. Jackets are classic, shortish and double-breasted. And the predominant colours: sage-green, navy-blue, dark beige, or grey.

Turning to advance Palm Beach clothes, Vera Borea brought out a few shore models using hand-blocked toile that looks like tapa-cloth, the beaten pulp stuff with a batik effect. This was often combined with brilliant blue or sailcloth rust for simple shorts, sun-back tops, and buttoned skirts. Raffia belts and buttons. Another specialty of Vera Borea is the *jupe-culotte* or divided skirt, and she can make one that miraculously looks well on feminine legs. She manages very flat hips, puts deep box pleats in the pants, and can do a back as well as a man tailor. One of her best models is a charming dark dusty-pink tweed *jupe-culotte* topped by a brown antelope lumber-jack jacket and a pink jersey blouse.

**VIONNET:** Pressing out of the crush of Vionnet's collection, you heard every superlative in the French and English languages lifted in praise. The great Vionnet had surpassed herself again. And curiously enough, she, whose clothes were always the personification of the feminine, now strikes a military note. Her former sloping shoulders are more aggressive, even slightly pointed in some instances. Upstanding military collars, files of brass buttons, and wide red or gold belts occurred on one day dress after another. Sometimes, the buttons marched straight up the front, again they curved from the neck to under the arm, like a ribbon of honour.

What brought the house down were her day capes. Strict Persian lamb or black wool capes with broad revers and upstanding collars hanging relentlessly over black wool dresses with red belts and brass buttons. And then there was that Persian lamb scarf, two yards long and a half-yard wide, wound around a black wool dress, covering you almost as adequately as a coat. Black lorded it over every other colour in the day clothes, but something new is her strange saffron, almost mustard colour. A coat in this shade, laden with astrakhan, is a beauty. Occasionally red velveteen dresses flashed under black coats, and for sports, that new crottle colour cropped up frequently. A crottle tweed sports skirt worn with a white blouse and a plaid jacket involving greenish grey, crottle, and rust. A grey suit with red-buttoned pockets and a pale blue suit were two other unexpected.

By now, the whole world has heard of the Vionnet evening dresses draped horizontally, draped vertically, draped as only Vionnet knows how—dresses that turned her mannequins into noble classic goddesses. The inextricably draped black satins. The beautiful brown velvet draped dress hidden under a monkish hooded cape, brown velvet without, and saffron velvet within—the mannequin slinging the cape backward so that all its lovely interior shows. The noble purple velvet and ermine toga that hangs from a clump of crystal. Capes after capes with all the glories of Venetian nights.

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# Lily of France

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its newest evening Duo-Sette . . .  
There are many other models for  
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## ANDALUSIAN INTERLUDE

BY HORST BOHRMANN

**A**FTER the excitement of crossing the Spanish frontier for the first time had abated, and looking out of the window at the slowly unfolding landscape had lost some of its attraction, I turned to a Baedeker that a thoughtful friend had slipped into my luggage. The dry, correct statements of these books have always had a peculiar fascination for me, but I was startled to find comments like this: "The highroads are generally secure, and only isolated cases of street robbery have been reported in the last years."

The excitement of this statement was somewhat dispelled as, referring to the date of the edition, I found that it was of 1913 vintage. However, I had heard that progress in Spain was snail-like; and, certainly, some of the villages traversed had a grim enough aspect. But twenty-two years have wrought great changes in the principal cities of the north, and this country, which had miraculously kept out of the European turmoil, had staged a revolution instead. That was only four years ago; and this relatively short space of time has brought about many of the surprising changes that one encounters in Madrid, centre of the aggressive spirit of progress that exists in a country otherwise completely detached from the urge of modernism.

The interminable stretches of the plains of Castile were sleep-making; but dozing becomes drama when the eye suddenly encounters such splendid surprises as Valladolid, Burgos, and Ávila magnificently accenting the wilderness. As the train creeps to greater heights, traversing the Guadaramas, still dusted with snow, the secluded splendour of Philip II.'s Escorial Palace heightens one's (Continued on page 128)





*Lion of the  
Smart World this Fall..*  
**DUBONNET**  
*The Wine - The Color*

One of the most delicious wines that ever made its way across the Atlantic is Dubonnet. It is now rapidly stamping a French accent on American drinking habits, with Dubonnet cocktails preluding the most exciting parties this Fall—and Dubonnet apéritifs sharpening the fun of the first luncheons back in town.

This delightful drinking custom is coloring the whole American scene... For fashion is using the deep, rich red of Dubonnet wine as the most dramatic color on the Fall color card... Arriving from France, where drinking Dubonnet is a national custom, the collections of the couturiers are liberally sprinkled with dresses in Dubonnet. American designers, too, are using it enthusiastically, not only in dresses, but in hats, shoes and accessories.

*For delectable French sparkle try*  
**THIS DUBONNET COCKTAIL**

$\frac{1}{2}$  Dubonnet  
 $\frac{1}{2}$  Silver Wedding Gin  
Stir with ice, add thin slice of  
lemon



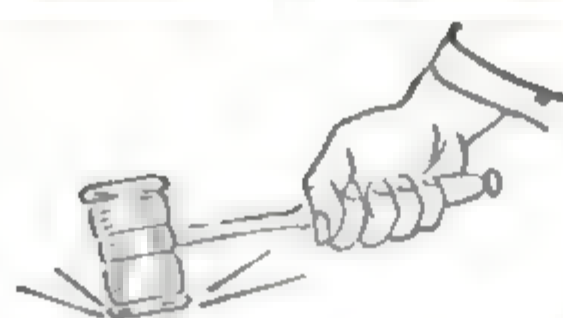
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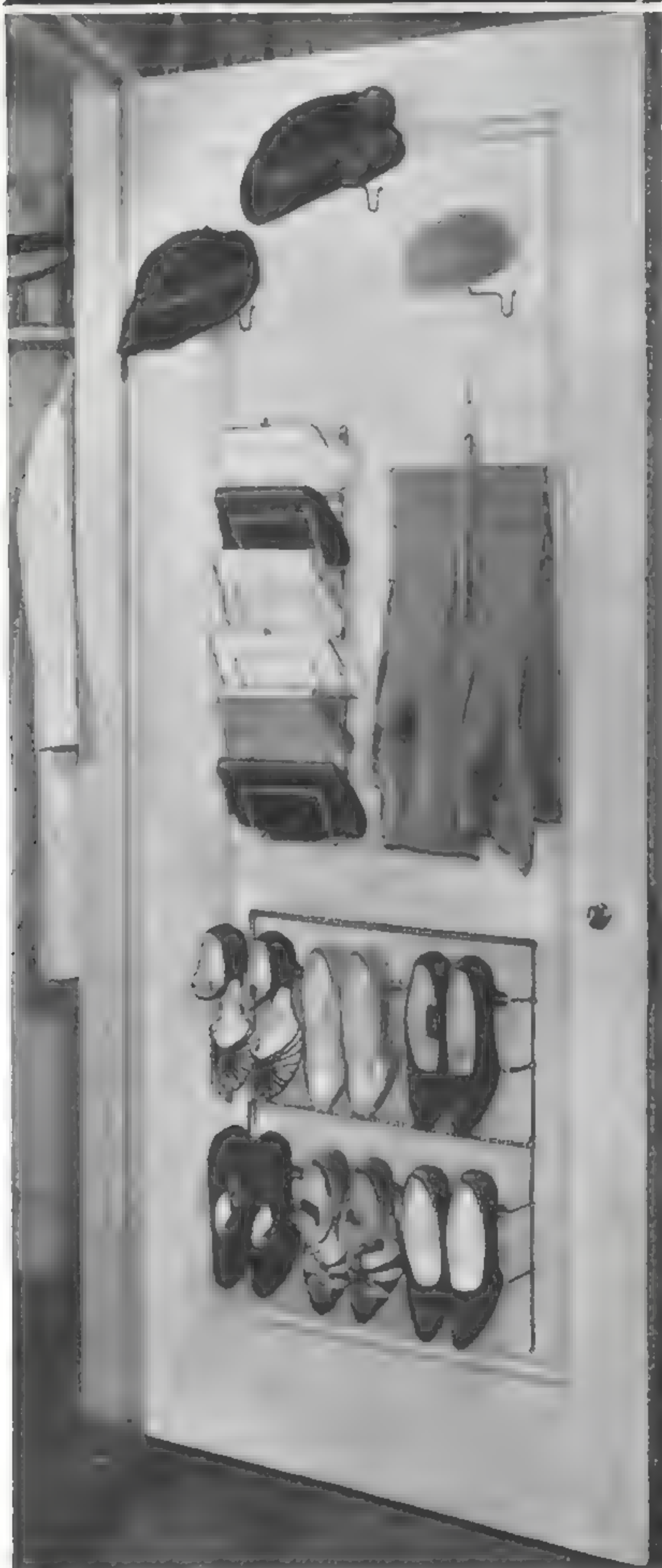
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And "Closet Gadgets" bring order...perfect order...no more untidy closets and cluttered floors! Your rescuers are here...trim, smart, efficient...and inexpensive!

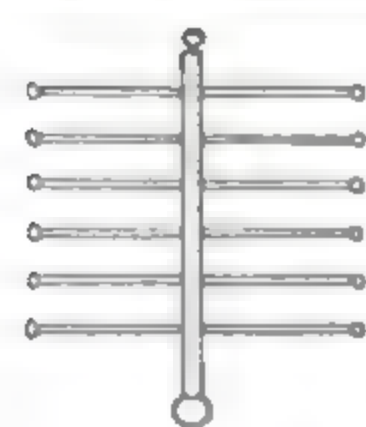


A perfect rest for each hat, a place for each hand bag and all of your dainty hosiery, your shoes off the floor on special racks! No hide-and-seek in dark corners; no fumbling in cluttered drawers! Neatness is the watchword; "Closet Gadgets" the pass-word!

"Closet Gadgets" are easily attached, light-weight, and so substantial that they will last for years. They are covered with washable Suede Finish material in colors to harmonize with your room. You will be proud to have your friends see your neat and attractive closet when equipped with these "Closet Gadgets." Ideal for gifts or bridge prizes.

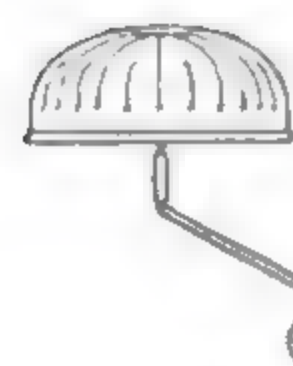


## HOSIERY HOLDER



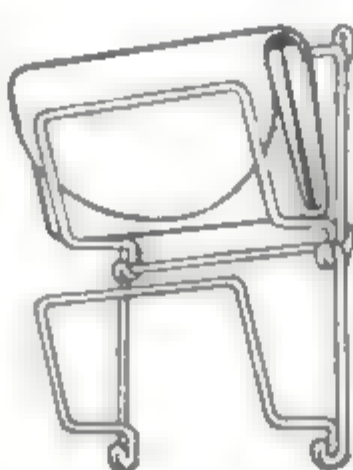
You see all your stockings at a glance. Eliminates wrinkles, increasing wear by preserving the resiliency of the silk. Washable suede finish prevents slipping or damage. An ideal rack for drying hose. Each 25c.

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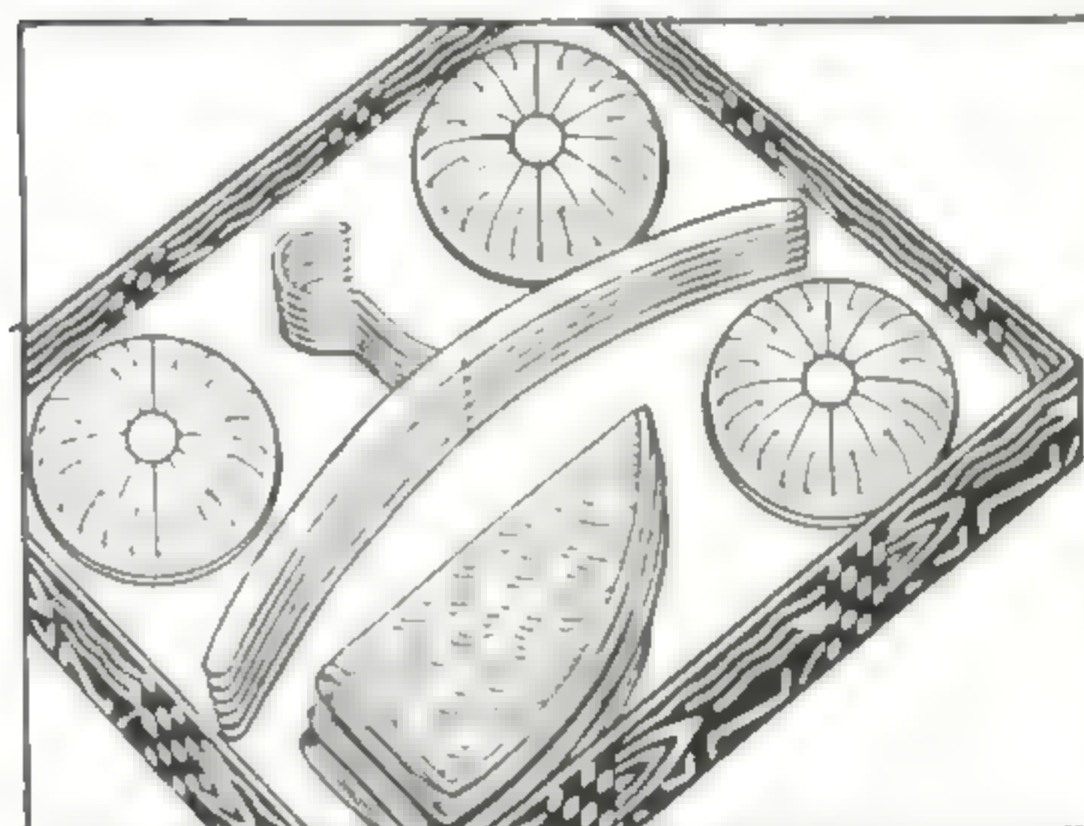


Check your bag in a second...claim it in a second! Comes in sections, as few or as many as you choose. Only the first section is attached to your door. Additional units interlock with adjoining unit. Washable suede finish prevents injury. Unit 15c.

## SHOE RACK

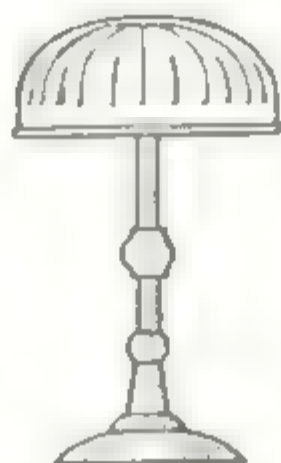


Light weight but strong...lacquer finish. Put up in a jiffy. Takes shoes off the floor. For high heels or low. One section holds three pairs. Additional interlocking sections may be added. Per section 35c.



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## ANDALUSIAN INTERLUDE

(CONTINUED FROM PAGE 126)

expectancy for the glamour of Madrid, spread out in the bowl of the mountains, many-towered, and strung with lights in the sensational twilight of a young evening. Built on a high plateau, it is definitely divided by three diverse cultures, Roman, Moorish, and Spanish; and there are three intact bridges that mark these racial transitions. With rare perspicacity, many foreigners have made their homes here in old Arab palaces and superb houses of early Spanish origin.

In this city, high as an eagle's nest and consequently unserved by a railroad, the ubiquitous cinema companies have found gratuitous and authentic settings. The ancient Roman arena, modest in scale, serves as the Plaza de Toros. In contrast to the cold and ambitious new bull-ring, which seats some twenty thousand devotees, it is the scene of more intense excitement, since the delicately brutal passes of the sport are seen in more intimate focus.

In Madrid, life begins at midnight; all the activities of the streets merely preface the hour when most staid visitors are ready to turn in. Tea-dances start at an hour usually dedicated to dining, and dinners usurp the moment when Paris restaurants are setting the service for gala suppers. The natives seem enamoured of their fine, broad thoroughfares and promenade in the cool, crystal air of the night.

## YOUNG SPAIN AND OLD

Spain is a land of decided contrasts. The austerities of the north have no echoes in the sun-flooded south—but the grand manner persists, in spite of the new urge towards the Republican spirit that is slowly getting underway. Young up-and-doing Spain has yielded to the energy of the Western world and is going in heavily for bigness and—let's hope—betterment. The mountains no longer labour, but the plains have brought forth miniature skyscrapers. Here is a kind of excitement to which one has grown unaccustomed in some of the more traditional cities of Europe; a new feeling of youth—with many of its faults, perhaps, but carried on with gusto and gaiety.

Here, there seems to be a deliberate and successful effort to ignore the past. An effort to be as un-Spanish and international as possible is manifested in the city's new architecture, which unfortunately can not be ignored. But if the vision recoils from the American scale in building, the ear is still intrigued by the Castilian lisp, which started as a court affectation and still colours the national utterance. One is apt to think that the capital of a country sums up its characteristics, but Madrid is not an expression of the "soul of Spain." To analyse the soul of Spain, one would need a composite portrait of all its cities and civilizations that went into their making.

As one turns from Madrid southward, sullen-looking villages mark the slow progress to the Spain of the legends. An hour's travel will evoke countless memories of the great periods, and arrival in Seville, at the end of a day's journey, creates a satisfying impression of detachment from all traffic with modernism. There is warmth and lustre in the rich evening

skies, the air is heavy with the scent of acacias, and that first drive through the gaily thronged streets is charged with romance.

Here are all imaginable types. Handsome people with that proud, vaguely insolent bearing peculiar to the children of Andalusia. Don Juans flashing provoking smiles. Pretty girls walking in discreet and modest groups—Carmen's fellow workers, perhaps, but under the spell of Holy Week; for all public gaieties are deferred until *Feria*, when Seville abandons itself to a contrasted cycle of rejoicing. Everywhere in the thronged city, the tall Inquisitional cones and flowing robes of the Penitents serve as reminders of the solemn occasion. Military bands herald the approach of some magnificent votive, a miracle of wrought-gold and silver and jewelled, richly embroidered vestments—glittering wealth of the churches' treasures. The canopies of these fabulous groups are carried by humble Penitents, as an act of atonement. The black dresses and filmy, high-arched lace mantillas, proudly worn by the lovely ladies of Seville, are strangely beautiful accents against the riot of church pageantry.

In the now moonlit streets, the procession grows in volume as it nears the cathedral, the great portals of which slowly open to receive its symbolic pomp, glittering in the light of thousands of tall candles. In the vast interior, all this magnificence is somehow tenderly humanized by the friendly people who swarm the aisles, gossiping in family groups and treating the religious fête like an informal "at home." Mother Church has taken her children to her heart, and they respond with secular amiability. On the steps of the altars and the bases of clustered columns are mothers nursing drowsy children, young couples in amorous attitudes, stray dogs, laughing youths, and elders discussing the events of the day.

## FRIENDLY SEVILLE

The people of Seville have the same natural attitude towards the things of the spirit as towards the beauty that is part of their inheritance in this lovely city. Seville's trim, whitewashed houses, guarded by beautiful grilles, stir our curiosity, and peeping into flower-filled patios becomes a habit with even the most well-bred visitor. There are acres of public gardens, where climbing roses are festooned through the trees and avenues of palms make fantastic shadow-patterns.

The fine roads that weave across the rich landscape of Andalusia are accented by the remains of Roman and Moorish civilizations. That leading to Ronda, one of the oldest cities in Spain, traverses many hillside villages that still testify to the strong Arab influence. Ronda, easily accessible from Seville, is one of the most curious cities in the world, but it is indescribable; you must explore it for yourself. If you feel that splendid cathedrals, cities of ancient culture, and generally pleasant contacts compensate for slow trains and sketchy information, then your explorations in Spain will be rich in souvenirs.





## PECK & PECK



Our Scotch Sweaterblouse!

It's a sweater! It's a blouse!  
And it's pluperfect for your  
Fall activities in town and  
country.

Knitted in Scotland by Braemar,  
this bit of cashmere chic is  
light as the mists of the moors.

See it exclusively at Peck  
& Peck in its new and lovely  
block pattern.  
Rust, eggshell  
and white are  
the colors.  
\$16.75.



PECK & PECK FIFTH AVENUE

PHILADELPHIA • ST. LOUIS • WHITE PLAINS • DETROIT  
BOSTON • MINNEAPOLIS • CHICAGO • CLEVELAND

*"My husband likes  
anything I buy for  
him...if it's made  
of Sudanette!"*



BECAUSE of the smooth finish, the lasting lustre and the incredibly long wear, the best dressed men choose shirts, shorts and pajamas of Sudanette. • It is, as you know, one of the finest cloths loomed in America. And the styling and needlework with which Sudanette is made up into men's things are in keeping with the quality of the fabric. • When next you set out to replenish the wardrobes of the men in your family, choose Sudanette. To be found in the better department stores and men's shops.

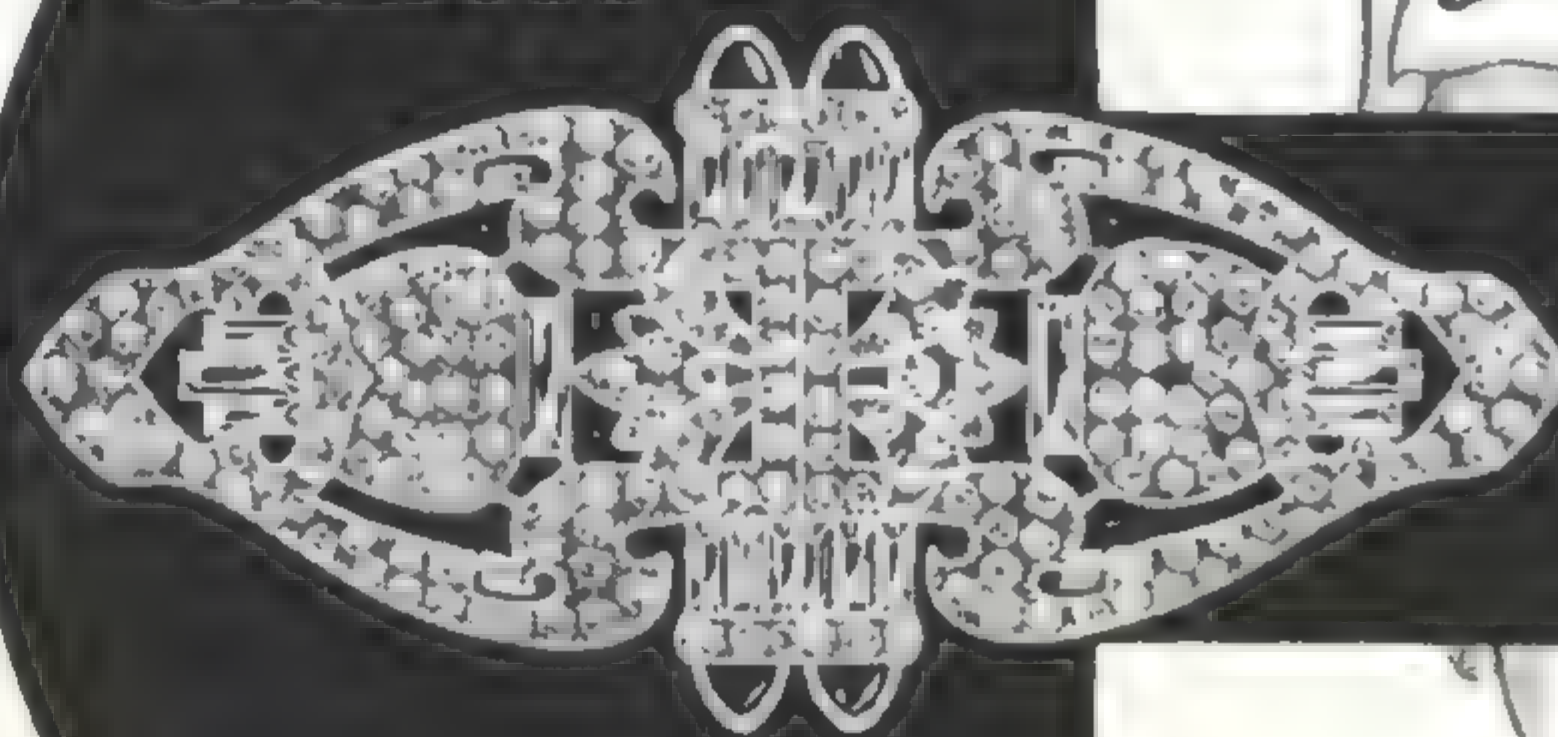
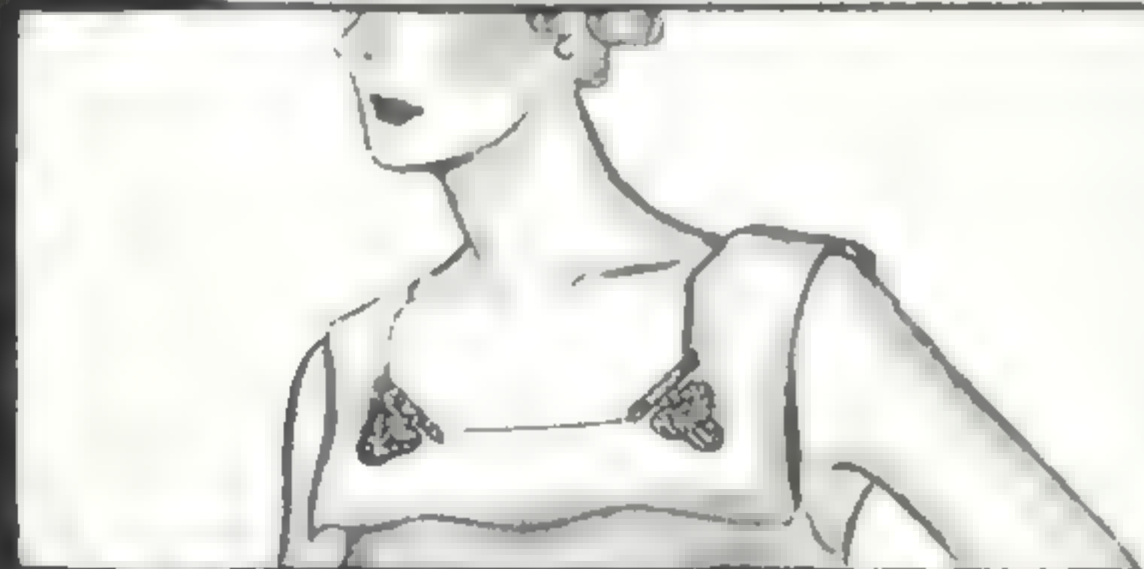
SHIRTS • SHORTS • PAJAMAS of  
**SUDANETTE**  
*A Man's Fabric*

AMERITEX • 253 CHURCH STREET • NEW YORK CITY

## Fashion Forecasts Clips And Pins!

**DUETTE is  
both...**

**in one...!**



Fashion-wise women are outfitting their jewel-cases this Fall with Duette, the clips that snap together to form a luxurious brooch of brilliants. Designed in many superb styles and executed by men who for years worked only on precious stone pieces. Your favorite shop is waiting to show them to you...!

The

**Coro**

**DUETTE**

(PATENTED)

AT DEPARTMENT STORES AND JEWELRY SHOPS





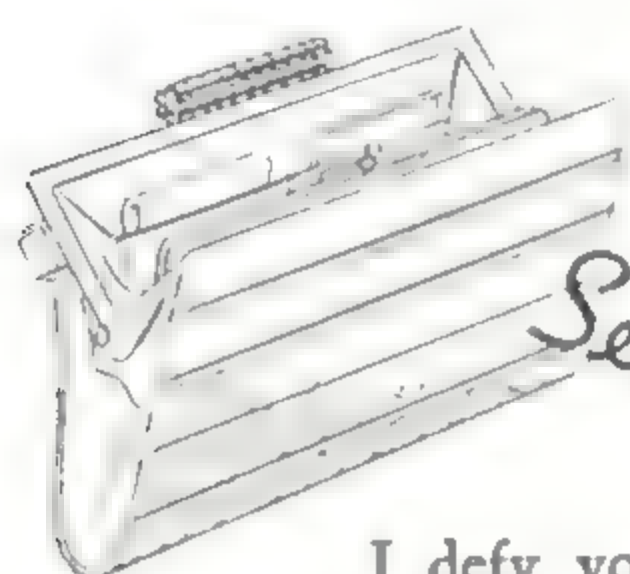
## INSIDE STORIES

ABOUT

*Rolfs*

BY COLETTE

Sleuthing about the better shops, I learned from a bright clerk that women buy more leather goods for men than men buy for themselves! "Do explain," I begged. "I really can't... but I *can* tell you," she replied, "why so many women buy *Rolfs* billfolds. It's because they are so thoroughly pleased with the La Garde bags." (Both are created by the House of Rolfs.)



*find the  
Secret Pocket*

I defy you, at first try, to find the secret pocket in this Rolfs La Garde bag! But unaided you'll discover the capacious 2-pocket swing coin purse and the convenient billfold. This La Garde, plaited in fine Shrunken calf, rich leather lined, with a double-duty ornament clasp, is in perfect harmony with autumn fashions...and a luxury in leather—for only \$12.50.



If you're always asking some man—and I am—to mail a letter for you, you can be sure he does it by presenting him with this handsome calfskin combination pocket case and memo pad. Tuck the letter in one side, write, 'please mail' on the other. A dated memo sheet for every day of the year, a pocket for cards and a calendar, seems like more than you'd expect for only \$5.00. Black or brown.

As a smart companion piece... what could be more appropriate than this genuine ostrich billfold, all leather lined. Deft pocket arrangements include a washable memo pad for jotting down engagements, numbers, reminders. It's yours to give, for \$5.00. And remember—Rolfs billfolds *always* stay flat and thin.

*Rolfs*

330 FIFTH AVENUE  
LA GARDE HANDBAGS  
FOR WOMEN  
\$5 to \$30

NEW YORK CITY  
LEATHER GOODS  
FOR MEN  
\$1 to \$15



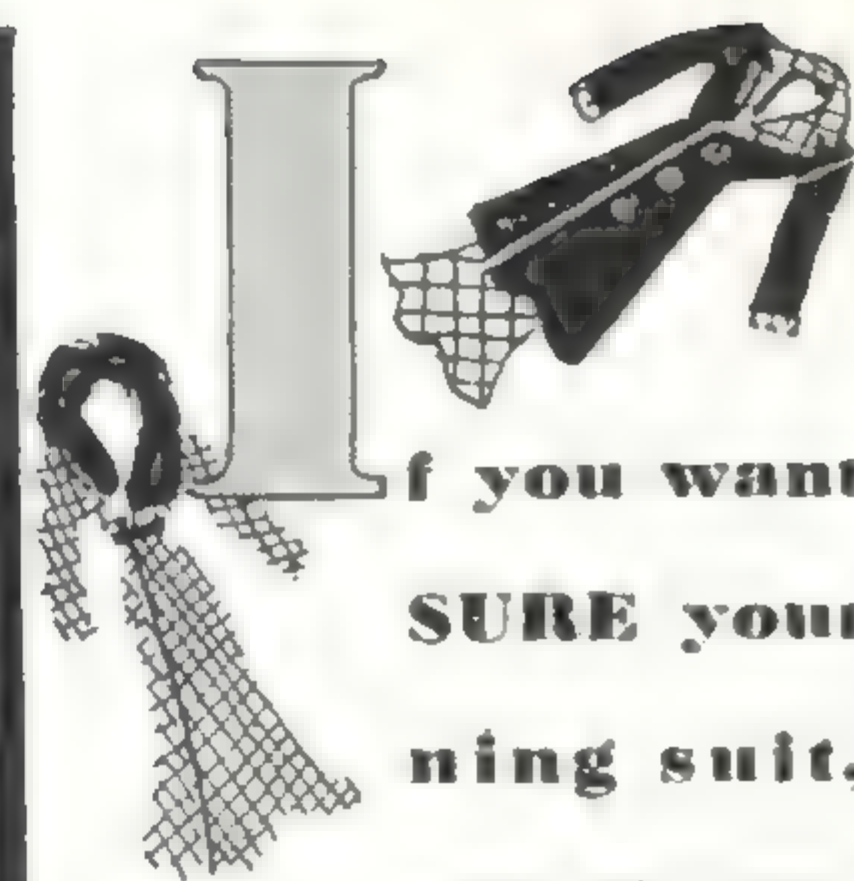
## SOMETHING CHIC, SOMETHING NEW

• The white satin wedding-dress, sketched above, is the sort that brides will gloat over and put away to show their grandchildren—who, after they have exclaimed over the incredible smallness of Grandma's waist, will bemoan the fact that fashion in 1935 was so much more charming than it is in 1990! Certainly the row of buttons down the back, the high neck, and the full sleeves justify any amount of bemoaning the good old days! The train has its source in diagonal seaming in the waist. Bonwit Teller has this



• Another white satin wedding-dress, with sleeves that are shirred from shoulder to wrist. The draped bodice has a V neck-line. Short satin gloves and flat-heeled sandals are details to remember. Dress from Bonwit Teller

• The bridesmaids who are lucky enough to wear this dark green velvet frock will bless the bride. It has long sleeves and a collar that rises high under the chin, with a soft little bow at the throat. Buttons go down the front, and the tiny velvet turban is of dark green velvet to match, with a braided edge. Nothing could be more chic than velvet—and imagine flowers on dark green. Dress from Bonwit Teller



If you want to be  
**SURE** your stunning suit, your smart coat, your lovely dress, will serve you well, be sure they're

## TEXTURIZED PRE-SHRUNK PROCESSED

Your assurance that the fabric has been properly PRE-SHRUNK and finished.



More than 40% of the coats, suits, and dresses sold in woollens and worsteds are made from fabrics NOT properly pre-shrunk and finished.

Send one of these garments to the cleaners—or forget your umbrella in a shower—you'll find out very quickly just how much difference there is between a garment not properly shrunk and one that has been TEXTURIZED.

Until now there has been no way for you to *know* whether a fabric has been properly pre-shrunk or not—Today, better manufacturers—and retail stores who are interested in serving you are using the TAG illustrated above—a registered and numbered CERTIFICATE OF ASSURANCE, attached to every garment, which tells you plainly that the fabric used in its manufacture *has* been properly pre-shrunk and finished. This means that it has been treated to keep its shape, its style, its fit through long service. This mark of service assurance comes to you through the TEXTURITY GUILD, 1450 Broadway, an association of New York's leading shrinkers and finishers of fabrics. LOOK FOR THE TAG. INSIST ON IT. It costs you nothing.



## HAND-IN-GLOVE WITH VOGUE

(CONTINUED FROM PAGE 123)

thing to do is to follow the washing instructions in the gloves carefully. Different leathers sometimes require different methods. These general rules, however, may be followed safely: (1) Wash gloves on the hands in mild soap flakes and lukewarm water. (2) Rinse thoroughly in clear lukewarm water. (3) Lather doeskin and chamois again and do not rinse. The soap makes these types soft and pliable. (4) Don't wring gloves. Remove excess water by blotting them between the folds of a Turkish towel. (5) Blow the gloves into shape and dry on a towel. *Never* dry them on a radiator. It shrinks and weakens the leather. (6) When dry, rub the gloves between slightly moistened hands.

**TYPES:** This season, sturdy, workman-like leathers such as pig, mocha, and cape are perfect complements to town and country tweeds. The influence of British fashions is very marked in these clothes, and the English style of glove goes hand in hand with them. The glove is cut on a pattern that is wide at the wrist, without flaring. It has the loose, casual appearance that is so right with swagger suits. A few of the American manufacturers have adopted this shape for leathers that are suitable—cape, pig, chamois, doeskin, and mocha. And at this point, a little flag-waving is in order, for, not only have American designs improved by leaps and bounds in the last two seasons, but America has achieved superiority over Europe in tanning and dyeing certain leathers. Capeskin, which has greater fashion importance for sports and tailored gloves than it has had in many seasons, is handled here in the most expert manner. Pigskins are tanned, dyed, and made into gloves here and shipped to many other parts of the world. Fashionable colours and appropriate styles need not be imported to satisfy the smart woman.

**MOCHA:** There is so much news and excitement about mocha gloves that they deserve a paragraph in themselves. In former years, mocha was a heavy leather, available only in black, brown, and grey—not washable and not particularly fashionable. After long experimentation, glove manufacturers have discovered that by adding chrome tannage to alum, mocha skins may be dyed in all the fashionable colours. The lighter colours are now washable, and, through selectivity, lighter weight skins have been employed for the more fashionable types of mocha gloves. All these improvements, plus the fact that mocha always did have extra wearing quality and that, further, it is a type of leather so definitely suit-

able with our autumn clothes, make the accomplishments of our American glove wizards something for which the smart woman should be most grateful.

**HAND-SEWN** gloves are classic, but they are particularly fashionable this season because hand-sewing is most appropriate on heavy leather, and heavy leathers are "in." Saddle stitchings and lacings are a new version of hand-sewing, which add smart bulkiness to slim fingers and wrists.

More formal clothes claim softer, lighter-weight leathers, and suède and doeskin are perfect affinities. The very best are French or English suède and doe. They are less bulky in design by virtue of their lighter seaming, although hand-sewing is so smart in itself that it is used even in these leathers to advantage.

The combination of two leathers was a fashion trend which Vogue first registered over a year ago. It has gradually increased in importance until, this autumn, the varieties of interpretation are legion. Pig palms and doeskin backs. Mocha gloves with cape *fourchettes* (the strips between the fingers, to you). "Velour suède" with kid palms. Seams of suède gloves piped with kid.

**LENGTHS:** Fashion goes to extremes in lengths. Gloves are either very short, almost no glove at all, or opulently long and crushed down nonchalantly about the wrist and forearm. There is practicality behind this seeming erraticism, however. The fashion for capes and three-quarters and seven-eighths sleeves demands long gloves. Cuffed sleeves, long coat sleeves, muffs, and such make short gloves comfortable.

**COLOURS:** Colour was never so beautiful in leather gloves. Most exciting is sulphur worn with a completely black costume. Deep brown with a dash of wine in it. Rich green, dark and subtly harmonizing with grey or brown or plum coloured tweeds. Gingerly tones, which are lively, but neutral enough to wear with almost any of the autumn costume colours, match shoes and belts. Dark blue to be worn with wine. Grey, dark and warm, is a high fashion colour. And beige tones! Another fashion for the exclusive woman—and a fashion to watch. There is certain elegance in the beige glove combined with the black costume which has no par in chic. The trend is away from literal matching of accessories with the costume. Contrast and harmony make the ensemble more interesting and the costume more varied and are welcome after several seasons of unimaginative monotones.

## TO OUR CONTRIBUTORS

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## HOLLYWOOD SAYS:

This New Hair Brush  
*Actually Helps Waves!*

"The stars all know that brushing is the secret of beautiful hair. But, until I used the STRANZIT, so many of them feared that brushing would ruin their wave! But now they are amazed as I demonstrate how the STRANZIT'S unusual bristle arrangement strands and polishes the hair, while actually imparting a more 'natural' appearance to all permanent and water waves."

IRA SENZ, Hairdresser,  
Universal Studios

Helen Lynd, appearing in the Universal Picture "Sweet Surrender" starring Frank Parker and Tamara.



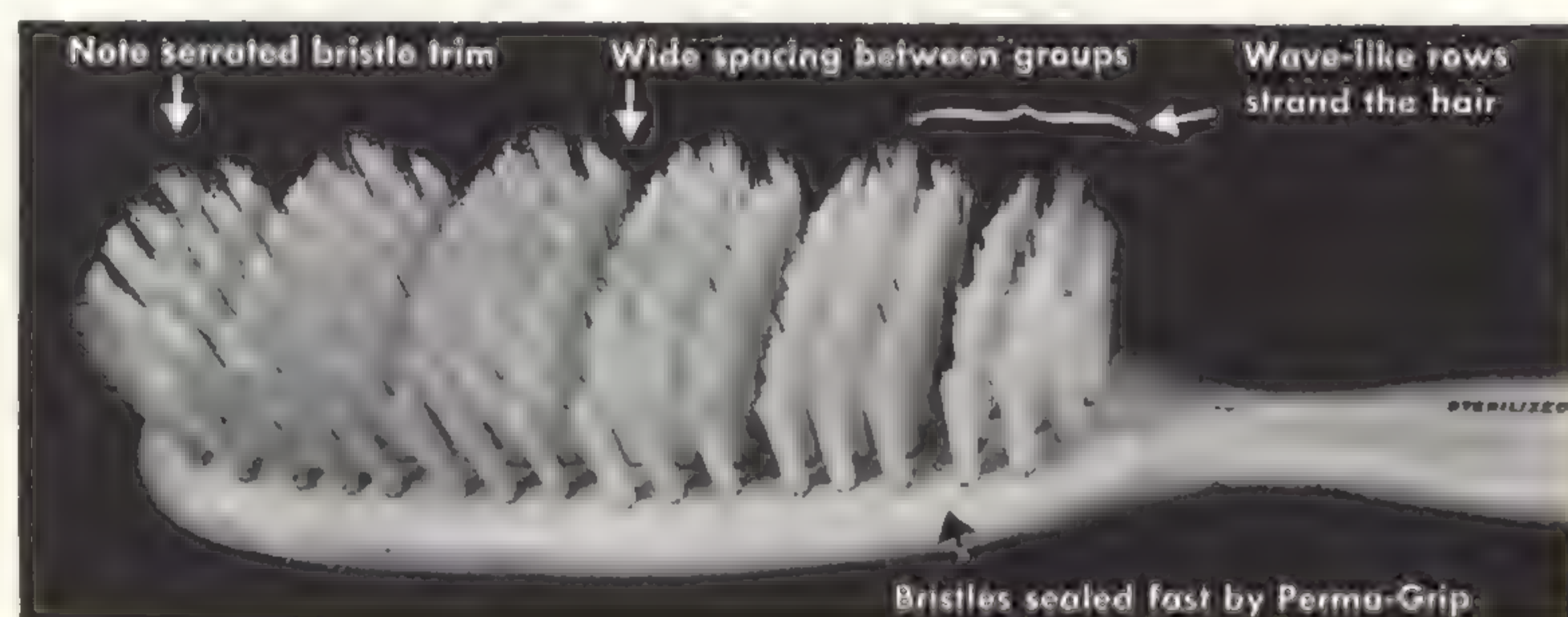
Here at last is a brush that really goes to your head! It gets right down to the root of the matter, because it is specifically, ingeniously designed to reach the scalp.

Even more important, it does so without spoiling your wave. Its patented bristle arrangement strands the hair, brushes beauty in, brushes dust out, and imparts sheen while stimulating the scalp.

Only the STRANZIT gives you the unique bristle arrangement shown in the diagram below. Hence, when you want a *modern* hair brush be sure to ask for the STRANZIT, made by Pro-phy-lac-tic.

The STRANZIT Jr., with handles in a choice of color is \$2.50. The

regular STRANZIT with black bristle \$1.50. Grey bristle \$2.00. White bristle \$2.50. The beautiful Patrician model with natural bristle and satinwood back is \$3.50. PRO-PHY-LAC-TIC BRUSH COMPANY, Florence, Mass.

Pro-phy-lac-tic  
STRANZIT



## COLLECTION RECOLLECTIONS

(CONTINUED FROM PAGE 57)

**SUITS.** You're adamant about a suit—a suit with a marching soldierly look. Something fundamentally tailored, but with a slightly dressed-up air. A little decoration (not much) of braid, self-cordons, astrakhan, or velvet. You may decide for a short flare at the rear or hips of your jacket or just a quiet, self-effacing affair picked solely to be the background for fur gloves or a mad hat.

**FURS.** You hunger for astrakhan—or what we call Persian lamb. What else encourages the Polish, Hungarian drum-major allure so convincingly? There are seal, black or bronze, beaver, or nutria—if you can be pried away from astrakhan. Silver foxes run loose for formal clothes. Some caracal and mink coats. And red fox is jumping into the picture surprisingly. If you want to be completely anti-herd, black pony—Alix's Tibetan coat of it.

**CAPIES.** The urge for a cape is unquenchable. Capes of fur or of cloth trimmed with astrakhan. Vionnet and Mainbocher make capes with revers like coat revers. Capes stop at various lengths: for day, hip- or finger-tip, three-quarters, full skirt length. For evening, floor-scrapping ones which may be very Venetian night, hooded, monkish, or swagger and military. You are apt to feel so strongly about an evening cape that you may forget there are dashing coats about—that strict red horseguard's one from Schiaparelli, or the gold plaited one from Alix, or the luxurious long mink ones.

**COATS.** A coat is always the wise basis for your winter wardrobe, and out of the collections you remember vividly the husky dragoon ones, double-breasted, astrakhan-decorated, with double pleats flipping at the rear—coats born to be worn with military hats, astrakhan gloves, or a muff.

**DRESSES.** Your dress will be a little black wool nothing laced at the neck or hip or all down the front, in the Molyneux manner. A black silk jersey deftly twisted or draped. A red velvet from Vionnet. A violet or purple crêpe from Patou. A green draped silk jersey from Maggy Rouff. For afternoon, Mainbocher has launched a clever idea: three-quarters or hip-length jackets of stiff black slipper satin with full sleeves.

**GLOVES.** You might even build your outfit around your gloves, cart-before-the-horse fashion. That's how important they are. Silver fox, or Persian lamb, or seal gloves. Bright suede ones—sulphur with a black suit, strawberry with sage-green. For dinner, bright velvet or satin, the same colour as your hat. Gloves are hacked off at the wrist, like children's one-button gloves, or are large and clumsy.

**SHOES.** Small jodhpur boots, only a fraction higher than an ordinary Oxford, are what Schiaparelli sprang at her collection. Both Enzel and Bunting make them, and Frenchwomen are already enthusiastic. New, too, are buckled Oxfords mounting high over the instep and square-toed Bunting shoes with the toes slanting downwards,

which takes the sharp look away. Fairly flat heels everywhere. Even frogs and braid are descending to the feet. Narrow gold leather frogs over the instep of military shoes. Cord binding on high-mounting tongues. Double-breasted buttons over the instep—a Bunting idea. Gold and silver Greek evening sandals, high or low heeled. And Alix's heelless sneakers of lamé or pearl-embroidered velvet.

**BLOUSES.** You won't whine that you can't find a good blouse this year. Rochas has revived enchanting flimsy blouses of chiffon, pleated here and pleated there, in vivid cyclamen and fuchsia, putty, and black. Black satin Fascist blouses look new with tailored black suits. Rouff makes a charming pleated white satin blouse with a small collar of black velvet. And for sports, there are legions of shirt-waists of cashmere or jersey.

**WAISTCOATS.** Something else unforgettable are the new waistcoats. A brilliant one of gros point—charming as an old-fashioned sampler—from Schiaparelli. Vivid red or yellow hunting-cloth waistcoats, *chez* Schiaparelli and Creed, with backs and sleeves in contrasting colour and splendid gold-franc buttons filed up the front.

**SPORTS.** Black is the news in the sports world. Try black, crottle, and white together—why no one ever thought of that team heretofore is incredible. Or black with coral, black with royal-blue, black with green, or black with rich brown. Other fine harmonies to consider are: yellow, deep blue, and black; grey, blue, and black; orange, deep blue, and grey; bright green and red; beige-brown and deep red; deep grey and red. Checked English woollens—a big top-coat of them or a checked jacket worn with a plain skirt—are unsurpassable. Ribbed sports stockings, short calf boots, fur gloves, a large knife-pleated skirt, smartly fitted jacket, and a bulky fur coat—comfort and appropriateness are the high gods of current sports clothes.

**DINNER-ENSEMBLES.** Dinner-clothes fall into two categories. Dining-out ensembles to wear with hats or silly head-dresses and dining-at-home clothes. In the first group, there are several beauties: Mainbocher's black suit with a long, full skirt and short, swagger jacket. Patou's suit of violet velvet, the dress décolletage deep and square. Schiaparelli's jacket of black, red, and silver stripes thrown over a black dress. Maggy Rouff's one-piece dresses with short jackets lavishly trimmed with silver fox. In your own house, you will want to wear those effective Italian gowns with long tight sleeves and décolletages slipping off the shoulders, velvets in cathedral-window shades, lamés that look like spilled gold. Lanvin produced several that will turn you into a picture. For the sake of humour, you might try Schiaparelli's draped tunic revealing straight Persian pants.

**HEADS.** You can do almost anything with your head, day or night, as long as it looks amusing and gay. At night, head-dresses (Continued on page 133)



"Vivette"

... a Gayly Cellophaned

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... a Charming Innovation in Knitwear! Nobbily Tailored of Fine, Hand-crafted Boucle.

\$19.75

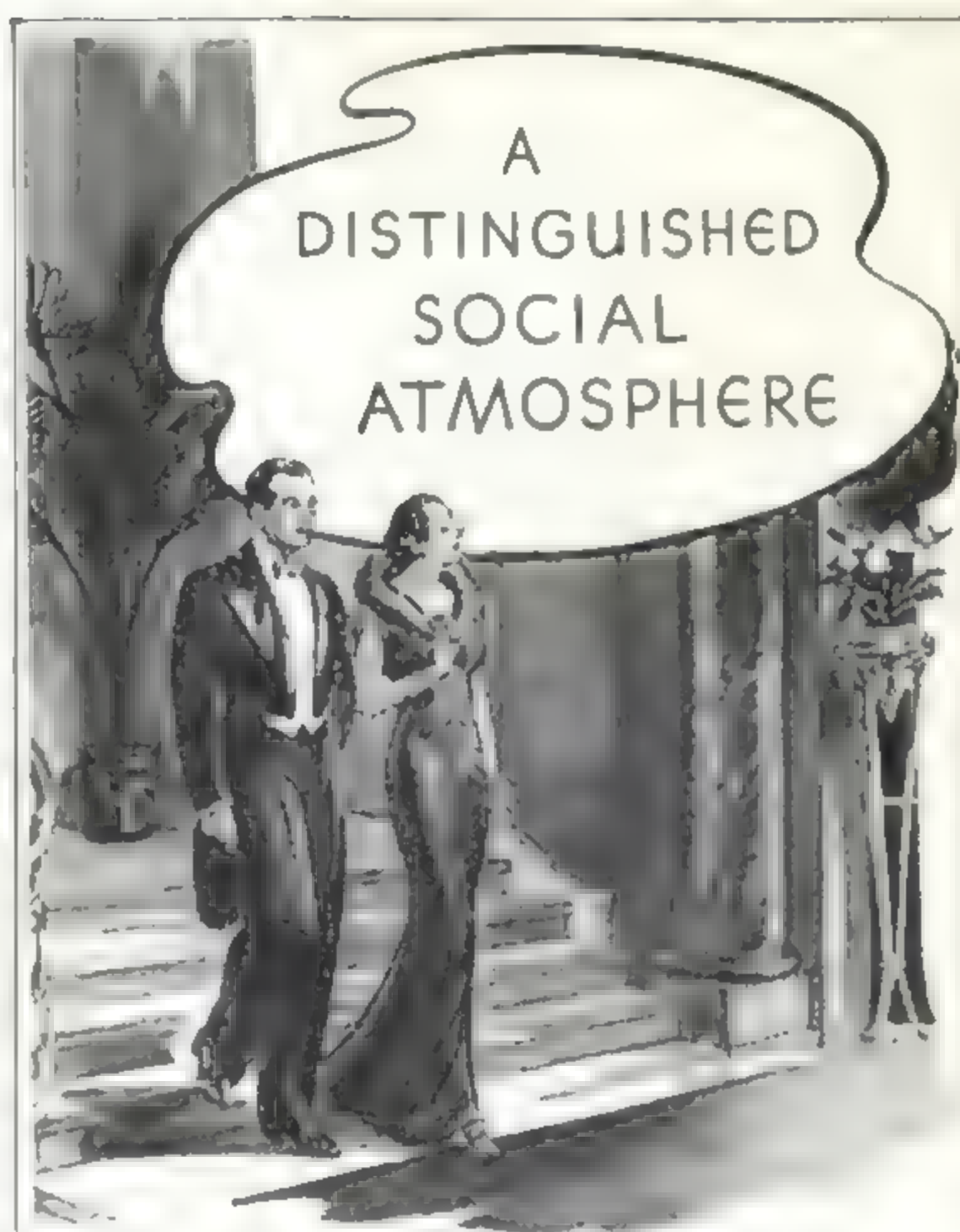
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HERE'S an atmosphere at The Blackstone that breathes the word "Distinction". The visitors of importance from all corners of the earth—the elegant interiors—the refreshing newness of all furnishings, coverings and decorations—the flawless service—the world famous cuisine—all these have a definite appeal to discerning travelers.

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When to do it  
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the added CHARM in  
Betty Lou  
FACE POWDER

IT is not surprising that smart New York women have indicated a definite preference for Betty Lou face powder. Arbiters of fashion and things fashionable, they quickly discovered the added Charm which my exquisite, superfine face powder imparts. In six glamorous tones to glorify any complexion.



One of the best  
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City ..... State .....

## COLLECTION RECOLLECTIONS

(CONTINUED FROM PAGE 132)

that are quite *berserk*. Molyneux's tufts of ribbon and flowers or velvet and feathers stationed at the top of your forehead—rather like your grandmother's little bonnet stuck in front, instead of at the back of your head. Schiaparelli's hair-nets to prevent your locks going astray—nets of pearls, gold, silver, and vivid thread mesh. By day, look gay, young, and don't wear just a head-covering. Agnès has made miniature soldier caps, aping the paper hats you get at night-club galas. They can be as small as you wish, of fur, feathers, or what you like. Fur hats have never been more chic.

**EVENING DRESSES.** You may as well face it—evening gowns are beautiful, but a little difficult to wear. Briefly, there are three types. The draped and swathed white Vionnets or the side-draped violet Patous. Those skin-tight sheaths shirred on a cord at centre, back, or sides—built by Molyneux and others. And, third and easiest to wear, floating drapery—an outstanding example, Schiaparelli's grey crêpe with the yellow scarf. Not many dresses trail on the floor; some skirts just cover the instep, others are scooped up in front, a great majority are uneven. White is first, then deep shades of violet, bright cerise, fuchsia, some pale rachel-pinks, and, of course, black. Dull crêpes, chiffons, deep velvets, lamés, and silk jerseys. Capes do most of the cloaking, as we said before, but coats with important sleeves and mili-

tary coats are conspicuous exceptions.

**HOOK-UP.** There is no end to the ingenuity of fasteners. Schiaparelli puts things together with shiny, lighting slide fasteners, uses leather-covered padlocks on pockets and purses, buttons with red hearts, gold crowns, franc coins, shields, and wax blobs. Rochas uses shields, braided daggers, frogs, and grille work that often looks like a gate-sign. Mainbocher uses diamond lady-bugs, beetles, turtles, and pearl wings. Vionnet has a fanfare of brass buttons on every other day dress and cordons of diamonds for evening. Molyneux's shoe-lacing is by now tying up half of America.

**BELTS.** Wide crusader belts of embossed or cut-out gold and silver leather, worked bronze stomachers, thonged belts, jewelled belts studded with multicoloured cathedral-window stones, Italian, Persian, Greek, and monk belts . . . if you wear a belt, it must be part of the design of the dress.

**JEWELLERY.** Decidedly barbaric, big lumps of it in bright colours. Heavy gold chains, at least two around the neck and several around the wrist. Multicoloured stones set in heavy gold settings. Wide gold bracelets with blobs of semiprecious stones. No modest little diamond on your décolletage, but handfuls of them in something large and impressive. Diamonds in your hat and as many as you can buy.



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Mode for Simplicity

Gloves by *Wear-Right*  
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Renaissance . . . the ultimate in style and quality.

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## B R I G H T

## EYE IDEAS



by  
Jane  
Heath

### EYES BEHIND GLASSES!

LOTS of women we know hesitate to wear glasses because they believe them unflattering. Not a bit . . . if you beautify your eyes! Glasses make them look smaller—so enlarge them . . . with KURLASH, the little implement that curls back your lashes lastingly between soft rubber bows. Your lashes appear longer and darker. Your eyes look larger, brighter, deeper. Opticians recommend KURLASH because it keeps your lashes from touching your glasses. \$1, at good stores.



Hold  
the Line

Don't neglect your eyebrows, either! TWEEZETTE, which "tweezes" out an offending hair at the touch of a button, is the easiest way known to shape your brows, painlessly, at home. Make them conform to the upper curve of your glasses, and the latter will be less noticeable! \$1 also, at your drug store.



First Aid Kit

Behind your glasses, you can use eye make-up liberally and defy detection! Try SHALETTE, at \$1, to give your eyes size and allure. And the little marvel LASHPAC to travel in your handbag everywhere. It holds a stick of mascara for accenting brows and a little brush to groom them later. Also \$1. Write me if you aren't sure what shades to use!

*Kurlash*

Jane Heath will gladly send you personal advice on eye beauty if you drop her a note care of Department L-10. The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 3.





This brilliant hat of metallic stripes and jewel tones designed by Marion Vallé is destined to become the most talked of hat in America. The hat is like an Egyptian Queen's head-dress gathered at the forehead and flaring out in wings at the side. And there's a scarf to complete a modern picture of ancient world splendour.

PARIS  
*Marion Vallé*  
501 Madison Ave  
NEW YORK

## A WORD TO THE SIZE in *Celonese*

Anyone on the "diet side" will achieve slenderizing chic in this bolero frock of Waco Crepe, a Marilyn fabric of Celanese.\* The blouse, scarf and sleeves are of crisp metallic-shot satin-striped taffeta of Celanese. These trim lines are specially designed for those under 5' 7". Be your younger, slimmer self in *Missitype Halfsizes*! Look for the identifying tag. Colors: black with red, black with green, brown with brown, navy with navy. Sizes 16½ to 24½ equivalent to 18 to 44. Under \$20.00.

Fashioned by Anderman-Bob Burns, Inc., New York

\*Reg. U. S. Pat. Off.



## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

Mrs. L. E. S.: I have just moved to a rather large city, where I know several people, but where I am not certain of the social customs. In the town where I have lived all my life, people wore dinner-coats and evening dresses only if their hostess said, "We shall be dressing." Here, I am not certain what to do. Is it incorrect to ask a hostess whether or not she is dressing? Or are we expected to dress as a matter of course?

Ans.: It is not incorrect to ask your hostess whether or not you are expected to dress; but since, according to social usage, you wear a dinner-dress, and your husband wears a dinner-coat when you are dining even informally, you will be perfectly safe in doing this without asking. You will not be incorrectly dressed, even if all the other guests should be in daytime clothes. However, in many communities, a hostess makes a point of letting her guests know what is expected of them sartorially, and this—especially where the guests are strangers—would seem the more thoughtful way.

Mrs. H. I. S.: Will you please tell me the correct way to sign a business letter? And how should I sign a letter to a young girl who is a friend of my daughter's?

Ans.: A married woman correctly signs her name on every business letter: Elizabeth Wardwell Stevens. Underneath it, in parenthesis, she writes: (Mrs. Henry I. Stevens).

It is entirely incorrect to sign any communication, business or otherwise, except a telegram, with the married name alone; for example: "Very truly yours, Mrs. Henry I. Stevens" is quite wrong.

In a letter to a young friend of your daughter's, you would sign your name precisely as you do in any social letter: Elizabeth Wardwell Stevens, without (Mrs. Henry I. Stevens) beneath it.

Miss L. D. F.: I am going to be married late in the autumn and would

very much like your suggestions for the bridesmaids' dresses. My wedding-dress will be of ivory satin with a train and one of the new short veils. Two of my bridesmaids feel that almost any shade of brown is unbecoming to them, so that one of my favourite colour schemes is impossible—yellow, amber, and brown.

Ans.: A dark, brilliant shade of green velvet or sapphire-blue, also in velvet, would be tremendously smart for an autumn wedding. If you choose green, you might have your bridesmaids wear tiny velvet turbans in dark green velvet to match, with dark red velvet twisted through the green. We suggest that the bridesmaids have dresses as nearly like your wedding-dress in feeling as possible, with long sleeves and short gloves. If you prefer a pastel shade, of course, these are charming, too.

Miss M. H.: Recently an older woman chaperoned a group of young people of college age, on a week-end house-party. Most of us knew her very slightly, but we have been wondering whether it is necessary to write her a note of thanks? Or would flowers or perhaps candy be better?

Would you also tell me whether it is necessary for my mother to write to the mother of a very close school friend of mine, whom she has never met, to add her invitation to mine? I have asked this school friend to spend Thanksgiving with me, and she has never visited my family. Is my invitation enough?

Ans.: A note of thanks to a chaperon would be a very graceful and thoughtful gesture. Certainly the girl or young man who asked her to chaperon the party should thank her for her kindness, and it would be polite for the others to do so as well. Candy and flowers are not necessary, although they would generally be very welcome.

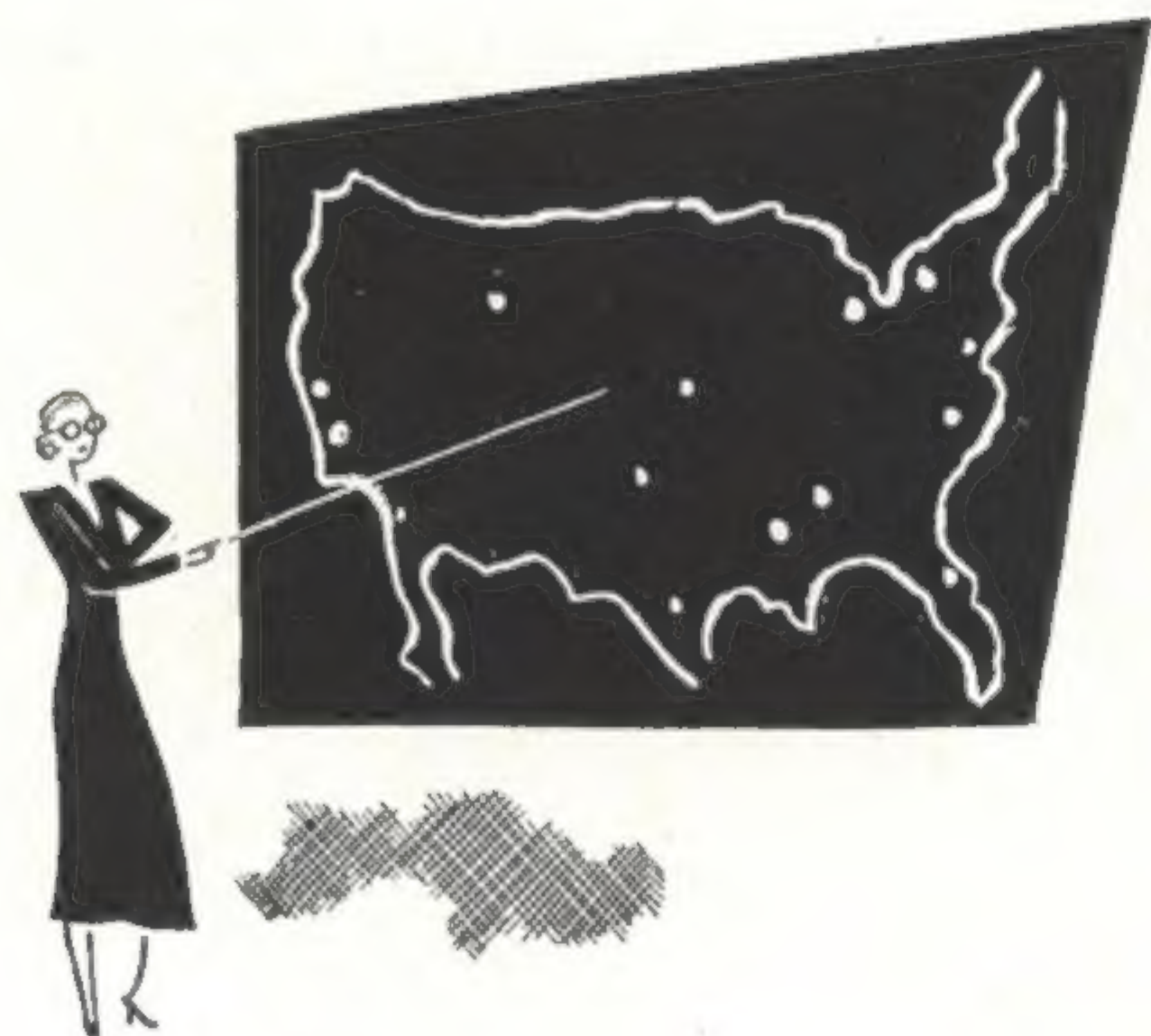
If your mother and the mother of your school friend have never met, it is certainly in better taste for the invitation to come from your mother, as well as from yourself. Very often, even if two mothers are acquainted, the invitation is still sent from one of them to the daughter of the other. The principle behind this detail of etiquette is that your mother is actually hostess in her own house, even to the guests of her children; consequently, it should be from her that all major invitations come.

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(Pages 102 and 103)

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in your shopping radius is listed here, tell Vogue what model you want and we will give you the nearest address where Vogue's "Finds of the Fortnight" can be found. Enclose a stamped, self-addressed envelope. Vogue, 420 Lexington Avenue, N. Y. C.

## URNS WITH A COURMET

ONCE, in the process of concocting an old-fashioned, a gentleman of our acquaintance tipped a maraschino cherry into a cocktail glass instead of plucking it forth with a spoon or fork. And with the cherry went a certain amount of the maraschino syrup. It was our own personal old-fashioned into which the syrup went, and since then we have never commandeered an old-fashioned without adding—"and please put a dash of maraschino in it." This has not been entirely satisfactory, because the bartender thinks we mean maraschino brandy, and we mean syrup, which never seems to be conveniently at hand.

Tea Garden must have heard us, and a few other people like us, out in California, for before our enchanted eyes there recently appeared a glass pitcher of Tea Garden Maraschino Syrup. It is the same rich, but sharp-tasting syrup that flows around the Tea Garden Cocktail Cherries, only, in this new version, the syrup is by itself. Try a dash of it in your old-fashioned, not to replace the bitters, but in addition to them. Or add it to a punch, a Manhattan, or a long gin drink. It is *swell*, and it is brand-new and just invading the shops.

We have always had a great *tendresse* for Tea Garden cherries, anyway, for they once saved the day for us. We had gone to a special little place to get fresh horseradish for sauce for a braised tongue, and then left the horseradish in the taxi that was taking us home. Only when the sauce was to be created was it discovered that there were no ingredients, except a few reproachful glances from the cook. "Pour some Tea Garden cherries over the tongue," we instructed airily, "when you start to bake it." The result was so superb that it has been a *spécialité de la maison* ever since.

It is to Tea Garden, too, that we owe our introduction to the youngberry. Loganberry we knew and liked, but the youngberry was a new one to us until we tasted the Tea Garden variety. When it is done up in a conserve, this zestful, rather tart little berry is superb for tarts and makes guests put on a "what can this delicious thing be?" expression. All the Tea Garden things in their handsome bottles and jars are available in the better shops everywhere, and if you haven't known them before, they present all sorts of exciting possibilities as toothsome discoveries.

• There is a new pick-me-up going around the town. It has nothing to do with alcohol, because it is made of vegetable-juices, but it is one of the most spirited things we have drunk in some time. The vegetables are such as spinach, carrots, parsley, and celery, and it is the essences that are used in the cocktails. The New England Products Company put up these essences just exactly as they come from the vegetables, without any diluting or preservatives, and you can buy them at Charles in (Continued on page 136)



## SANITARY PROTECTION

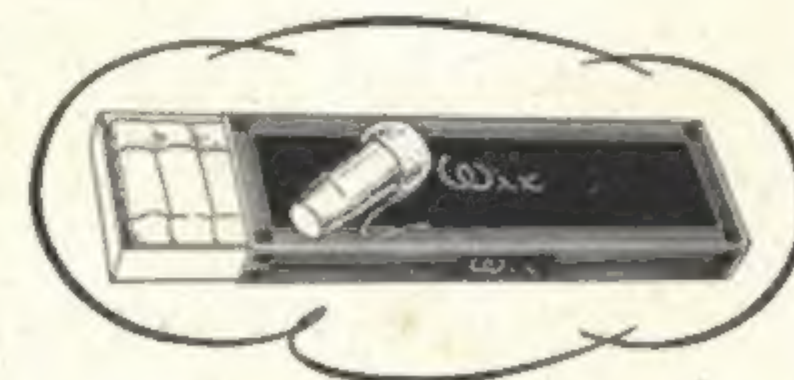
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## URNS WITH A GOURMET

(CONTINUED FROM PAGE 135)

New York. We wouldn't have you believe that you can just take the juice out of a spinach or a carrot, and it will be delicious to drink. However good for you it may be that way, it wouldn't be any too palatable. It is the combination that makes these drinks good, and they have to be made carefully, as any good cocktail does.

The combination that we especially fancied goes like this—four ounces of tomato-juice, two ounces of sauerkraut-juice, two ounces of celery-juice, two ounces of Vegemin (a combination of parsley, celery, and carrot-juice), three-quarters of a teaspoonful of lemon-juice, and a dash of salt, all shaken until the mixture is ice-cold. It is only the celery-juice and Vegemin in this that are the New England Products Company's—you can use your regular brand of tomato- and sauerkraut-juice. The theory is that there is some ingredient in these various mixtures that is good for whatever ails you! Carrot-juice makes a beautiful complexion. Spinach-juice gives you iron. Celery-juice calms your nerves. But what we found about the combination we favoured was that it gave you a definite lift, which is what so many of us need in this hurried world. If you take one of these cocktails in the morning and another at the end of a busy day, you will find yourself full of a fine new energy. Also, this combination makes an excellent alternate with sherry or Martinis preceding ladies' luncheons.

There is another item made by the New England Products Company which especially takes our fancy. This is garlic-juice. The essence of garlic, it seems, is recognized as an equalizer of blood-pressure. But what may have a more general appeal is its excellence in gravies or sauces or a few drops on a roast. But garlic, essence or no, still lingers on a breath, and the New England Products Company reports with pride a solution to this drawback. It seems that when the American Medical Association convened this autumn, one medical report was upon a cure for garlic breath. This is a form of chloramine, which is sold by your druggist as Chlorazene, tablets which are dissolved in water. There is something hygienically pleasing to us about the thought of the medical profession conferring on the subject of how to deal with garlic! Their findings, incidentally, extend beyond the garlic problem, for you will find the Chlorazene tablets effective if you have been indulging in cocktails other than those of vegetables. The garlic essence is also to be had at Charles, and can be ordered by post.

● If you haven't yet discovered the joys of parched corn with cocktails, this is to announce that it is now back in our midst. Some more corn had to grow before it could be parched, but now it is here again, salty, crunchy, thirst-inducing. If it isn't at a convenient store, you can order it from Macy's in New York.

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